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A

NEW VIEW

OF THE

CLASSICS AND ANCIENT ARTS,

&c.

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NEW VIEW

OF THE

CLASSICS AND ANCIENT ARTS;

TENDING TO SHEW

THEIR INVARIABLE CONNEXION

WITH THE

Sciences.

BY ROBERT DEVERELL, ESQ. M. P.

MAY 19, 1806.

——Necesse est
Indiciis monstrare recentibus abdita rerum. HOR.

[THIS TREATISE IS NOT INTENDED FOR PUBLICATION.]

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INTRODUCTION.

The controversy respecting Homer, which engaged the public attention ten or fifteen years ago, is not yet forgotten. It is well known to have originated with the late Mr. Bryant, who contended, that the true scene of the Iliad is not the Troad on the coast of Asia Minor, but lies probably somewhere in Ægypt; and that the Odyssey is nothing but an account of Homer's own travels. These opinions, though advanced by a venerable student, who was admitted to be one of the profoundest scholars in Europe, other learned writers called in question, and both sides zealously maintained their argument; but, as it often happens in similar cases, at the close of the discussion, each party thought the victory his own.

Not indifferent to the merits of a contest so interesting, I read over the Iliad and Odyssey again and again; and as I was led afterwards to give the same attention to the other poems of Homer, a gleam of light at length issued from the Hymn to Hermes, which, increasing as I followed it, by degrees gave me an insight into the mysteries of that hymn, which mysteries, in fact, it was the poet's intention and his art to conceal.

Having thus found one clue, I proceeded (by a like method, mutatis mutandis) to an examination of all the rest of Homer's

poems, comprising no small mass of matter. My perseverance was rewarded with success; the secrets of his system of fable were laid open; his heroes and his gods became familiar to me: I found, with amazement, that he does not content himself with a secondary story only, but that he is τριποθητος at the least; that every part of his poems comprehends three distinct fables, each separate from the others, yet each harmoniously intertwined, and concurrently proceeding with the others to its respective end; and that from this unsuspected method arose those apparent inconsistencies in the conduct of his characters; which, among others, Bayle has so much triumphed in developing.

While I was thus examining Homer, it struck me, that the same conclusion, the proofs of which my inquiry was establishing in regard to him, might be drawn in like manner possibly, in respect to the other Grecian poets: the harvest which I reaped from those fields was in due proportion to their extent, and at every moment fresh beauties and wonders came to light. From the Poets I turned to the Historians, the Orators, and the Philosophers of Greece. New labours! but new beauties and new wonders! I soon found that Homer and all the Grecian writers, reflect a strong light upon each other, not under common aspects only, but in the view of them which I was taking; and from all together arose the fullest evidence in proof of a conclusion, that the poets of the Greeks, in all their various departments, epic, dramatic, or odaic, have at least three meanings, two mysterious and one ostensible, and all their other writers at the least two. And if a doubt be entertained of the possibility of thus weaving as it were three distinct threads with

the same shuttle, I may truly declare that the poets do not always limit themselves even to that number; and hence, or from the confusion in composition, likely to arise from hence, originated the well-known rule of Horace

—nec quarta loqui persona laboret:

the real meaning of which rule this explanation may serve to convey.

It was not till I had attained the most convincing proofs of all I have advanced in respect of the Grecian writers that I thought at all of examining the Latin. Day and night was I studying the former, and imagined I was approaching the term of my labours, yet then only did the idea first occur, which now seems so natural, namely, that the same blood possibly might flow in the veins of both; that both might be guided by the same principles of art, and governed by like rules of composition. I have no wish to make a boast of my reading, but confess, on the contrary, that in one sense it has been of a confined rather than an extensive nature; having been directed to the reading of the same books a multitude of times, and not to the reading a multitude of books; but, however that may be, the same sort of inquiry led to the same results, in respect of the Latin authors, as it had in regard to the Greek: in short, I found the system of fable to be universal: that ars est celare artem, is the principle of composition uniformly had in view by all the classics; and that no part of any of their writings is to be understood, without supposing that they are mere vehicles of knowledge, wrapped up in mysterious disguise, and not intended to meet the

eye on the first inspection. This will not seem so extraordinary as it may appear at first, if a comparison be made between their productions and the specimens that remain of other arts: Ut pictura poesis, says Horace; and there might be reason, à priori, to imagine that the method of the ancients would be the same, in all the arts conversant with the same objects. If the gem and the vase, representing the same gods and heroes as the classic writings, are admitted to be descriptive of certain dormant unknown matters (as they undeniably are in most instances, however it may be supposed in others, but incorrectly even in regard to them, that nothing has been aimed at in the execution of them, further than an exhibition of the mere manual skill of the artist), might it not be a probable analogy, that the ostensible, and, as it were, external meanings of the poets (and the same is true of the prose writers) are but a disguise for other mysteries, hidden secretly beneath such exterior? The attention with which I have examined various specimens of ancient statuary enables me to affirm, that the analogy which might have been supposed, does in fact exist; that not to stone and brass only did the ancients intrust their knowledge for the benefit of posterity, but that they had the same object in view, and by the same method, in their ode and their drama, their prose and their poetry: and the analogy holds so truly, that the same two or three distinct collateral meanings are to be found in the column, the statue, and the relief, as are said above to be concealed in the ode, the drama, and the epic poem.

This mysterious mode of composition, in which the writer or artist

ψευδεα πολλα λεγων ετυμοισιν ομοια,

exhibits one thing to the ear or eye, and another to the understanding and reflection, exists in other species of voluminous writings, as well as those commonly called classics; the Arabian Tales for instance, beneath that charming exterior, with which readers of all ages and countries are so much delighted, contain the same sort of knowledge, disguised in the same manner, and are subject to the same sort of explication as the Greek and Latin authors; and, while not a tale among them has for many ages been understood, except in its ordinary, obvious, and unimportant meaning, it is certain that they have other meanings of the utmost importance, lost, unknown, and forgotten.

There are too arts or sciences, heraldry, and architecture, as little suspected perhaps as the Arabian Tales, of having been intended to indicate any thing but that which they externally exhibit to the eye. As to the first, however, not one of its principles, any more than those of the different orders of knighthood, connected with it, is at this day understood in any other sense than such as might interest mere children: yet, if we reflect a little, it never can be seriously supposed (however passionately my countrymen have at all times done homage to female beauty) that a trait of love-gallantry could have been the foundation of the Order of the Garter, worn, as it has been, by the great men of this country for so many ages. Neither is it probable that our ancestors, when they covered their halls of justice, palaces, and cathedrals, with coats of arms in stone, intended by those symbols nothing but an idle unmeaning ornament. And (to repeat here the observation applied above to so many other subjects) it is observable that almost every coat of arms exhibits a proof

of the value set by heralds upon the number Three, independently of any farther intention they may have occasionally had in view by the three-fold use of their symbols. Of the second (in speaking of the Gothic as well as Grecian architecture, and not solely as to the general plans of the vast ancient remains of that art, but to the minor decorations executed upon their surfaces) it may be asserted that it is only by a reference to the latent mysteries of its emblems, that its principles can be at all explained; whereas, by the aid of such a reference, not only would the forms and style of the Gothic structures become intelligible, but Balbec, Palmyra, Persepolis, and the rest, though in one view they become far greater wonders than before, yet in another, would cease to surprise and perplex the world as they have so long done.

The two subjects just mentioned lead naturally to another far more important;

—επι γαρ μεγα εργον αρεκτον—

It is impossible to reflect on the remains of ancient architecture without calling to mind the stupendous monuments of Ægypt; and as to the devices of heraldry, (to whatever state of degeneracy they may be now reduced, according to the common way of understanding them,) they are certainly not destitute of affinity to the hieroglyphics themselves. Απεδημησα δε εις Αιγυπτον, ως συγγενοιμην τοις προφηταις επι σοφιᾳ, και ες τα αδυτα κατελθων, εξεμαθον τας βιβλους τας Ωρυ και Ισιδος.

Lucian.

The steps of my progress through these dark and difficult recesses were these: it should not seem extraordinary, that the same person, who, with any success, had studied the Greek mythology,

should direct his attention afterward to the Ægyptian: a previous acquaintance with Jupiter, Juno, or Mercury, might well raise a wish of extending it to Isis, Orus or Anubis; and though there may not be a direct analogy between the two systems of mythology, so that the Junos and Mercuries of the former should have their exact correspondent resemblances in the latter; yet I certainly found a very close alliance to subsist between them. But widely indeed was that step distant from any knowledge of the hieroglyphics themselves: it reached no higher than to the threshold only of a vast temple, where all within was still unknown and obscure, without a priest to explain its rites, or conduct one even through its aisles: such a step however, once securely made, was a sufficient incitement to further exertion; but after wearying my eyes in vain, I was under the necessity of laying the hieroglyphics aside, in despair and half-blinded: not that the pains taken were altogether fruitless and unrewarded; for many detached portions of the Tables Isiaques, and other remains of Ægyptian art, became intelligible to me; though they were such only as should seem to come more properly under the class of statuary than that of hieroglyphics, according to the usual acceptation of that term.

Some time afterwards an accident led me to consider the Pillar of Pompey, the Sphinx, and the Pyramids, under a new point of view; when my inquiry after what was intended by those wonderful structures (which, notwithstanding the many different conjectures on the subject, has been wholly mistaken) was attended with a fortunate issue: but observing that, independently of any emblematical marks, which they may have about them, they are each of

them individually, hieroglyphics as it were in themselves; and observing further, on trying the stupendous temple of Luxor and some others by the same test, that they also might be considered as symbolical, without reference to the smaller sculptures with which they are so profusely covered, I was led to conclude that (while the smaller hieroglyphics might have been intended, by their numbers and beauty of their execution, only to deter an uninformed posterity from destroying the buildings on which they are found) the general forms of those buildings concentrated in themselves, independently of their sculptures, the genuine proper objects for our study and research: and thus, by a summary process, I for some time thought that I had discovered the meaning of the Ægyptian hieroglyphics, or rather, that by being as it were merely a mantle intended to veil the secret designs of the architect, they had in themselves next to no meaning at all.

Still doubting however in regard to my conclusion, I continued to exercise myself with them as occasion offered; and at length, in examining those on the Aiguilla de Madarea (as copied in the third volume of the Abridgment of the Philosophical Transactions) I fancied that, by referring them to a particular subject, I had conceived some slight notion of their meaning; I studied that Aiguilla therefore with unremitted diligence; my progress bore a proportion to my pains: and, though the copy of it there given (the only one I have seen) is indistinct in an instance or two, whereby the difficulty of deciphering it is increased, yet do I feel warranted in declaring, that I at last obtained a victory over the difficulties it presents; not that I would undertake to say even now, that the

conjecture above stated, in respect to the hieroglyphics engraved in such astonishing numbers on the temples, is wholly unfounded; namely, that they may have no other meaning than to excite attention and bespeak a veneration for the objects on which they are inscribed, such objects being themselves by their figure or mode of construction the true symbols of what is intended to be concealed; but, after the attention I have given to the Ægyptian mythology and architecture, and my more recent success in regard to the Tables Isiaques, and the Aiguilla de Madarea (speaking of my acquaintance with the hieroglyphics only as to the humble point which it has yet attained), I can no longer doubt that those which are found in smaller numbers, on mummies, on Cleopatra's Needle, and the like, have in fact a particular and appropriate meaning, capable of being unravelled individually, without reference to so concise and little satisfactory an explanation as the one above imagined *.

I will now endeavour to answer a few supposed questions:—in the first place, of what use and consequence to mankind are the mysteries, thus concealed under all the various productions of ancient art? Though fully aware that a satisfactory answer to a question so natural, constitutes the true value of all labour, study, and research; I think it might be left to the reflection of every reasonable mind, whether it be not presumable that those meanings, which so much ingenuity, pains, and expense have been employed

* April, 1806. Further inquiry, since this was printed in the spring of 1803, has convinced me that every Ægyptian symbol is entitled to its several interpretation.

by the ancients to disguise, must necessarily be of far more importance than the mere ostensible fables or sculptured symbols, which are the vehicles of them? Every presumption leads forcibly to the conclusion that they were intended to commemorate things useful to mankind in general, or to the particular nations by whose encouragement they were composed, or at whose expense they were wrought; and it will be found that the truth goes along with the presumption.

But is it credible, that, if the ancients wished to transmit their knowledge to posterity, instead of following the plain and simple method of the moderns, they would have resorted to a mode so abstruse and complicated? and (since it is often thought sufficient, in examining a statue or relief, to decide upon a given figure, that it was intended for a Bacchus rather than a Mercury, a Mars rather than a Hercules, and the like) would they wilfully have exposed their labours to such risk, that their aim should in the end be totally defeated; that what they intended only as the shadow should be mistakenly grasped for the substance, and the fable itself become the object of research with posterity, instead of the mystery lying beneath it? In answer to these questions, I would refer to the future attention of every reader of the classics, well satisfied that it cannot fail to prove to him that the universal practice of antiquity was,

ως παντ' αγαν γ'αινικτα κ'ασαφη λεγειν. Soph. Œd. Tyr.

Or, to pass by other writers, let me refer particularly to Lucian, who (except perhaps Demosthenes) speaks more plainly in all his works, and lifts up the veil higher than any other: not to notice

the many passages in which there are oblique insinuations of the same thing; in the following he openly avows the method which he practised: αλλ' εωρων, οτι ει μεν τα συνηθη και ταυτα τοις πολλοις νομιζοιμι, ηκιστα επισπασομαι τες ανθρωπες ες το θαυμα ὁσω δε αν ξενιζοιμι, τοσετω καινοτερος ὡμην αυτοις εσεσθαι. Δια τετο καινοποιειν ειλομην, απορρητον ποιησαμενος την αιτιαν, ως εικαζοντες αλλοι αλλως, απαντες εκπληττωνται, καθαπερ εν τοις σαφεσι τῶν χρησμῶν. Lucian. Μικυλλος η Αλεκτρυων.

And again, to the same effect, in his Dialogue between Jupiter and Momus; upon Jupiter's remarking, αισχρα ως αληθως ταυτα φης τα περι των Αιγυπτιων· ομως δ'αν, Μωμε, τα πολλα αυτων αινιγματα εστι, και ὁ πανυ χρη καταγελᾶν αμυητον οντα. (Momus replies) Πανυ γαν μυστηριων, ω Ζεῦ, δεημεν, ως ειδεναι Θεας μεν τας Θεας, κυνοκεφαλας δε τας κονοκεφαλας.

Should any one therefore be inclined to treat me as a visionary enthusiast, and smile at my supposed errors, I might shelter myself behind the passage just quoted from Lucian, ὁ πανυ χρη καταγελᾶν αμυητον οντα, or, might I not rather smile in my turn, on fancying such a person to believe in the songs of the Grecian grasshoppers, and the ditties of their dying swans? Might I not also suppose such a person to believe, that the great men of antiquity acted the part of slaughterers at their sacrifices; and that their populous nations had the horrible custom of burning their dead; though if all the circumstances attendant on it be considered with the least reflection, it cannot be credited (notwithstanding the passage in the account of the plague of Athens by Thucydides, or other similar passages) that any civilized nation, or the smallest town, or village, could possibly endure such a custom. May I not imagine him to believe of their philosophers, that one sect taught in a gateway,

another in a grove, and a third whilst walking about? Perhaps too he is an admirer of the effects of Archimedes's burning-glasses, and the wonderful virtue of Hannibal's vinegar—I might make large additions to this catalogue of absurdities, and be secure of having the laugh on my side; but shall content myself with asking whether any reasonable man can believe that our ancestors would have laid up in their studies, and taken pains to transmit to posterity, such apparent nonsense as the Κυνηγετικος of Arrian, or the seeming puerilities of Theocritus, if nothing more were really meant by the former, than to direct us in our choice of dogs, or, by the latter, than to show us how prettily two rustics could sing alternately for the prize of a pipe, or the like? Can it be seriously supposed that so grave an author as Tacitus could expect his readers to believe his story of the Phœnix, or that Livy, scarcely less grave, could expect credit for the prodigies he is so fond of introducing? The fact is, that such passages are not only fables themselves, but, on considering the compositions in which they are found, they appear manifestly to have been intended to lift up the corners of the veil, and awaken a just suspicion of the true nature of the context, that context being itself but a disguise for more solid truths.

But if such mysteries were really adopted, why have I not unravelled and explained some of them? and if valuable knowledge lies concealed beneath them, why have I locked it up within my own breast, and why do I still keep silence so much beyond the Pythagorean term? In the first place, from the intimate connexion of these matters, blended as they are into one uniform system, it is not very easy to separate a portion of them from the rest; in the next place, as all

might learn to read when once the alphabet were explained, I fairly avow, that, in order to secure to myself my just due by anticipating the chief products of these countries so first discovered by myself, I have forborne to break silence till I thought I could declare that I had penetrated into the innermost parts of them: in the last place, I have wished to be well convinced, that the interests of mankind, in respect to religion, or other important principles of society, might not be prejudiced by a revival of the matters concealed beneath these mysteries; it is therefore with a pleasure unbounded I affirm that every thing of that kind, which we so justly prize and venerate, so far from being weakened or shaken, will, on the contrary, be strengthened, established, and confirmed by it.

But is it credible that it should have been reserved for me to disentangle these knotty difficulties; that I should be the first, in a proper sense, and with success,

—inter sylvas academi quærere verum?—

If it be not so, I would propose that any other student should explain the Sphinx, the Pyramids, or the Pillar of Pompey; the Sistrum of Isis, the Spear of Minerva, or the Caduceus of Mercury; the meaning of the Gothic Arch, or the Corinthian Capital; the origin and intention of the order of the Bath or of the Garter, the coat of arms of any one of our old nobility, or even the common Union Jack under which our brave warriors are pursuing their course to victory; I premise, however, that nothing will satisfy me but other interpretations of all these matters far different from any yet existing. I maintain that the knowledge of these things has

become entirely obsolete, and that the attempts hitherto made towards a revival of it have utterly failed: and though it is impossible for one person to reap the copious harvest which these fields produce; yet it is certain that the treating of any one subject, under the aspect in which I have advanced that all the ancient authors are to be viewed, would tend greatly to facilitate the endeavours of those who might be inclined afterwards to treat other subjects; and one reason why no elucidations of the mysteries of the classics have come down to us may possibly be, that, anciently, the lock and the key were always found together, and that nobody could be called an owner of the former who had not the latter at the same time in his possession: our schools and universities, under the direction of the clergy, were instituted not merely to teach the languages of the classics, but to transmit the explanations of them vivâ voce from age to age; and that is undoubtedly the easiest and best mode of illustrating them, however expedient it may be to give written explications of some of their more important, or more abstruse parts.

To that end, even these few pages of Introduction may not be wholly destitute of utility. What Mr. Bryant had asserted in respect of Homer, I have extended to Sophocles, Pindar, and Herodotus; Arrian, Plato, and Thucydides; to Virgil, Cæsar, and Tacitus; Sallust, Livy, and Terence: I have said, in short, that underneath the surface of all the classics, there lies a solid substance unknown and unsuspected. I have said the same, and with equal truth, of other writings and of other arts: and though another scholar, with his mind bent to the same pursuits, might have made

a farther progress in these studies in the same period; yet of this am I sure, that my own progress would have been much accelerated if I had been possessed of the hints contained in this short memorial: for, however defective in other respects, it exhibits the elevation at least of the great labyrinth of antiquity, together with its general form and plan; and though it may devolve to others to describe the interior apartments in detail, I think it will appear to those who may be disposed to follow me in the same course hereafter, that I am not merely initiated in these mysteries, but have penetrated far towards the innermost shrine of the temple.

The path that leads to that shrine lies through the labours of the Greeks, and the oracle pronounced at it re-echoes the admonition of the poet,

"——Vos exemplaria Græca
Nocturnâ versate manu, versate diurnâ."

Yet not to our books alone is our application to be directed, but to the statue, the vase, the gem, and the hieroglyphic in their turn: such wonderful efforts of labour, cost, and genius, could never have been intended merely for the eye: let us search beneath their surfaces; not like the wild Arab, digging for gold, but for treasures far richer that await us there: from these various sources, all leading to a like end, let different students, in their different departments, draw their materials; and by such means may we hope that the secret stores of ancient knowledge laid open to the present, may be transmitted to future generations, never more perhaps to be lost; and even though they should be lost again in after-ages, by the

concurrent influence of pestilence, famine, and Mahomedan barbarism, the same sources for their revival shall still subsist, and truth prevail in sæcula sæculorum.

Απαιθ' ο μακρος κ' ἀναριθμητος χρονος
φυει τ' ἀδηλα (και φανεντα κρυπτεται)
Κ' ὐκ εστ' ἐλπτον ὐδεν.

Soph. Ajax.

CHAPTER THE FIRST.

The three following chapters were intended to appear at some short interval after the preceding Introduction, which was first printed in the spring of 1803: at that time they contained many passages, in the nature of occasional dissertations, tending to justify the novel positions advanced in them: but, as since that period (in my Notes on the Yellow Fever, and the Mode of curing it, as known to the Ancients; and in my Letters on the ancient Aries) I have adopted a method of interpretation similar to that used herein, those passages are now obliterated; since it is certain that a far better proof of that method results from a view of many such matters taken together, as shortly developed here, and in those treatises, than could be given by any argumentative dissertations whatsoever.

The first chapter will offer some new ideas on the secondary fable of the Iliad, without adverting much to its third fable, or to the gods introduced there: the two other chapters will contain an explanation of a considerable part of the Odyssey.

I shall first notice Agamemnon: in this hero the poet has personified that portion of the continent of Europe, which (generally speaking) has throughout all history been opposed, in rivalship or in war, to the British islands. It comprises Spain and France with their dependencies, and the beauty of those parts of Europe, as well

as the despotic nature of the government, which has usually prevailed in them, are well depicted in Priam's inquiry about Agamemnon, in 3 Il. 166.

Οστις οδ' εστιν Αχαιος ανηρ ϊυστε μεγαστε
Ητοι μεν κεφαλη και μειζονες αλλοι εασι
Καλον δ' ϗτω εγων ϗπω ϊδον οφθαλμοισιν
Ουδ' ωτω γεραρον· βασιλϊϊ γαρ ανδρι εοικε—

but the identity of this hero with Spain and France will appear more strikingly, when the places, which are enrolled under his banners in the catalogue, are stripped of the veil of disguise with which Homer has purposely concealed them. Vid. 2 Il. 569.

Οι δε Μυκηνας ειχον ϊυκτιμενον πτολιεθρον
Αφνειον τε Κορινθον ϊυκτιμεναστε Κλεωνας
Ορνειας ενεμοντο Αραιθυρεηντ' ερατεινην
Και Σικυων' οθ' αρ' Αδρηστος πρωτ' εμβασιλευεν
Οι θ' Υπερεσιην τε και αιπεινην Γονοεσσαν
Πελληνηντ' ειχον ηδ' Αιγιον αμφινεμοντο
Αιγιαλον τ' ανα παντα και αμφ' Ελικην ευρειαν
Των εκατον νηων ηρχε κρειων Αγαμεμνων
Ατρειδας· αμα τω γε πολυ πλειστοι και αριστοι
Λαοι εποντ' εν δ' αυτος εδυσατο νωροπα χαλκον
Κυδιϊων οτι πασι μετεπρεπεν ηρωεσσιν·

In Υπερεσιην (573) may plainly be seen the city of Paris; in Γονοεσσαν, Gand, in Flanders; in Αιγιον, Aix-la-Chapelle; in Πελληνην, Holland (perhaps from πηλος, mud, and ναιω;) in Αιγιαϊλον (literally, the sea-shore) the province of Zealand; and in Ελικην ευρειαν, the eel-like

river Rhine: again, to go back to 569, by Μυκηνας (from μυ and κενος, vacuus) I understand the port of Brest, hollowed out of the coast in the shape (which it has) of the letter m or μυ; by Κορινθον, the Spanish harbour of Corunna; by Κλεωνας, either the kingdom of Leon in Spain, or perhaps the city of Lyons in France; by ορνειας (quasi, nigh the mountains, ορος in ορνειας) the south of France, between the Alps and Pyrenees; by Αραιθυρεην, the province of Touraine in France; and by Σικυωνα, the course of the river Seine there (in Latin, Sequana): Αδρηστος I interpret to mean Adder-Ice, and that the poet would insinuate that the borders of the Seine are the part of France (proper) where the frost is first felt to be biting or piercing: Αδρηστος means the same thing in the fable of Ατυς and Αδρηστος in Herodotus; and the explanation above offered of Σικυωνα and Μυκηνας may lead to a juster notion in future of the classical kingdoms of those names. The line 574, Κυδιοων, &c. points to the habitual gasconades of the Spaniards and French; and πολυπλειστοι λαοι, either to their numerous population, or to the stoney mountains (λαες) which border their countries: Ατρειδας I have derived in my Notes on Andalusia from ater and ειδος, alluding to the swarthy complexion of the Spaniards and French; and the name of Αγαμεμνων itself (with a peculiar reference to Spain) from ague and μιμνειν, owing to the particular cause (discussed in those Notes) which Spain has to be mindful of the complaint called the ague; I have there given more than one instance of a direct allusion to Agamemnon's representing Spain, by the word Spanish being formed out of the s final of βασιλης and the following epithet, βασιλης απηνεος, 1 Il. 340; and I may here add a similar instance, in proof of his repre-

senting France, from an allusion (where Agamemnon is in question) to the French language itself in the otherwise unintelligible term τεττα (quasi, tais-toi, or taisez-vous) of which, that there may be no mistake of the poet's intention, there immediately follows (in the words σιωπη ησο) a Greek translation,

4 Il. 412—Τεττα, σιωπη ησο.

So again the latter is evidenced by the epithet δαϊφρονος, as alluding to France nominatim in 2 Il. 23, et passim; and the former, by the epithet φιλοκτεανωτατος being applied to Agamemnon, in 1 Il. 122, in reference to the precious metals, with which, by means of its colonies, Spain has for time immemorial abounded.

After the opinion which I have presumed to hazard, in my Notes on Andalusia, relative to the probable origin of the whole of the Greek language (and of the Latin); there is less need of an apology for the derivations I have offered above of Greek proper names: it has appeared, in those instances above offered, that they are only parcè detorta from the present names of the same places (and when one considers how fixed in its nature is the name of a place, their present names will be thought likely to have been their ancient names also), and such a slight alteration by poets for the purpose of disguise, according to the rule of Horace, is not inadmissible. If, however, the method of explanation, just now used in reference to Agamemnon, applied to him alone, it might not perhaps weigh much: but what will be the reader's surprise when he shall observe hereafter, that every hero of the Iliad may have his representative character more or less determined by derivations similar to those

above adopted in regard to Agamemnon, and how forcible is the proof which thence results that my method of interpreting those characters is right?

If Spain and France collectively (or Spain principally) are portrayed by the poet, under the person of Agamemnon, it may not be difficult to conjecture that by Menelaus, his brother, we are to understand France principally; though, to speak more correctly, Agamemnon perhaps should be referred to the north-west parts of both those countries, and Menelaus to the south-east of both; but, supposing that the reader may turn back to Homer's catalogue, in the 2d Iliad, and compare my account of Menelaus with the countries there placed under his authority, I would put him in mind of what I stated in the Introduction, that there are three concurrent fables in the Iliad; to carry on which each hero must fill three distinct characters; it is enough, therefore, if the places assigned to each of them in the catalogue, shall belong to them in any one of those characters; for if they applied collectively to each several character, the ænigmatical puzzle, which constitutes the essence of all ancient poetry, and particularly of Homer's, would instantly cease: whereas it is to be understood that the catalogue, like every other part of Homer, at some times throws out lights as a guide, and at others intermixes shades, for the very purpose of distracting the reader from a too ready comprehension of what is intended; though it is certain that all that is there or elsewhere said by Homer, of each of his heroes, turns out, when they are viewed under some or one of their representative capacities, to be true.

I shall at present, therefore, only select the following lines from the catalogue concerning Menelaus:

581 Οἰδ' εἶχον κοίλην Λακεδαίμονα κητωέσσαν
Οἱ τε Λαὰς εἶχον——
Τῶν οἱ ἀδελφεὸς ἦρχε βοὴν ἀγαθὸς Μενέλαος—

in which, by the epithet κοίλην, I understand the hollow gulf of the Mediterranean, extending from Gibraltar along the coasts of Spain, France, and Italy, to Sicily, which may be compared to a lake, in the shape of a shining crescent, or moon (Λακεδαίμων), and which also resembles a whale in shape (κητωέσσαν), its mouth being formed by the outline of the northern and southern coasts of Sicily; and this perhaps was the whale, in the belly of which Jonas lay three days and three nights; as his being afterwards vomited up may be explained by an eruption of Ætna. By Λαὰς I understand the city of Lyons and neighbouring country, with an allusion also to the rocky (Λαὰς) mountains of the Alps and Pyrenees, which border France.

Helen, the wife of Menelaus, is the Mediterranean Sea; which as washing the shores of France and the neighbouring countries connected with France, and as being a sea, of the dominion over which France has at all times been particularly jealous, may well be said to be married to that country in the person of Menelaus. This representation of a sea is sufficient to do away all the inconsistencies in respect of the age and manners of Helen, upon which some writers have been fond of descanting; since undoubtedly a sea may be old or young, beautiful in a calm, or the reverse in a storm, just as it may suit the fancy of the same or different poets to exhibit it.

And it may be right to notice here, that it is the practice of Homer, and the rest of the ancient poets (for reasons sufficiently obvious, relative to the monthly changes of the tides), to describe the sea, or detached portions of it, under the persons of women, and the land and its divisions under those of men; while, as to rivers, it is certain that the poets give them indiscriminately a male personification, as to Scamander, Alphæus, &c. or represent them as females, under the character of nymphs.

It is remarkable, that before the action of the Iliad begins, in regard to warlike matters, an incident is noticed concerning a pestilence; and the greatest importance is with reason attached to this incident. Pestilences were very frequent in the early periods of history, and Livy has scarcely a single book that does not mention their recurrence. It is certain, therefore, that no expedition like that fabulously supposed in the Iliad could have been set on foot, and that the policy of the different nations of the world could not have been established as there imagined, till some means had been found sufficient to prevent or check the ravages occasioned by those pestilences. That happy end once obtained, and the condition of men improved by a circumstance so essential as general health being secured, their views would soon be enlarged, the arts would spring into life, and all those results take place by degrees, to which navigation, commerce, war, and policy conduct. It may be observed accordingly, that the forces of the different powers engaged in the war of the Iliad, are not marshalled at the commencement of the poem, as they might naturally have been expected to be; but that the catalogue, in which they are so marshalled, is postponed to an

account of the general cause and means of cure of the pestilences in question.

As to the cause of the pestilence, it has in all ages been so constantly liable to renew its operation, that it has served for the introduction of a god into the action of the poem, Deo dignus vindice nodus:

1 Il. 43 ——Τῳ δ' ἑκλυε Φοιβος Απολλων
Βηδε κατ' ὠλυμποιο καρηνων χωομενος κηρ
Τοξ' ὠμοισιν ἐχων ἀμφηρεφεα τε φαρετρην
Ἑκλαξαν δ' ἀρ' οιστοι ἐπ' ὠμων χωομενοιο
Αυτῳ κινηθεντος· οδ' ηιε νυκτι ἐοικως
Ἑζετ' ἐπειτ' ἀπανευθε νεων μετα δ' ιον ἑηκε
Δεινη δε κλαγγη γενετ' ἀργυρεοιο βιοιο
Ουρῆας μεν πρωτον ἐπωχετο και κυνας ἀργους
Αυταρ ἐπειτ' αυτοισι βελος ἐχεπευκες ἐφιεις
Βαλλ' αιει δε πυραι νεκυων καιοντο θαμειαι.

However it may hitherto have escaped observation, I have no doubt that the lines above quoted contain a description of a volcanic eruption: indeed Απολλων, in Homer and the other classics, often means a volcano, from its widely destructive effects (απολλυμι), and in the present instance, the curved shape of the volcanic mountains (τοξα); the snow on their tops (αργυρεοιο); the lightning there (οιστοι ἐπ' ὠμων); the thundering noise (δεινη κλαγγη); the sulphureous ashes (βελος ἐχεπευκες); the darkness so magnificently described (ο δ' ηιε νυκτι ἐοικως); and finally, the earthquake accompanying the eruption (αυτῳ κινηθεντος), are all in their turn noticed. From this explanation also, of what on the present occasion is meaned by Apollo's using his

bow, may be perceived the analogy which subsists between the method observed by the poet, in the contrivance of his heroic characters, and that by which he devises the incidents of his poem; and from the use thus made of Apollo, it may be suspected, when the gods are brought into action, that it is for the purpose of exhibiting a poetical view of some great operation of nature.

In my Notes upon the Pestilence of Andalusia in Spain, to which I beg leave to refer, as containing an explanation of a considerable portion of the first and second books of the Iliad, I have stated the grounds of my opinion, that the volcanic mountains, there in question, are the Andes of South America, the eruptions of which have the effect of making the waters in their neighbourhood brackish, and that those waters, originally stagnant there, are conveyed to Europe and Africa, sometimes perhaps by the regular tides, at others, by a more irregular flood, and become the occasion of pestilences in the countries last named: I have also, in those Notes, stated my ideas of the means anciently resorted to for the prevention or cure of that disease. But it may be sufficient to remark here, that, as like causes produce like effects, it was probably from its having been observed, that similar effects were occasionally produced in the neighbourhood of the volcanoes of Ætna and Vesuvius, that the poet was led to introduce Calchas (who represents Ætna) for the purpose of explaining the cause of Apollo's anger, or, in other words, assigning the true cause of the pestilence.

1 Il. 68 ——τοισι δ' ανεστη
Καλχας θεστοριδης οιωνοπολων οχ' αριστος
Ος ηδη τα τ' εοντα τα τ' εσσομενα προ τ' εοντα

Και νησσ' ηγησατ' Αχαιων Ιλιον εισω
Ην δια μαντοσυνην την οι πορε Φοιβος Απολλων.

The name of Calchas I derive from calx, quasi, calcining by fire; οιωνοπολων may allude to the high flights of the eruptions of Ætna, or to the smoke issuing from its top, which makes its passage through the air like a bird, οιωνον; and the next line may refer to the many layers of lava, which prove the past duration of the mountain, as its still burning may furnish evidence of its being destined by its eruptions to swallow up what now is or hereafter may exist upon its surface: the third line intimates that the mountain is a landmark (by its height by day, and by its smoke or light by night) to those who navigate the Mediterranean; and the last line brings to view the art of the poet, as, in order to ascribe like effects to like causes, he personifies one volcano for the purpose of explaining the mischiefs occasioned by others. But the epithet θεστοριδης, applied to Calchas, requires a few particular observations; of this word, τορ or ταυρος, forms a part; and ταυρος, by a relation probably to the vast chain of mountains named Taurus, that extends through Asia, is very often used by Homer, and the other ancient poets, for a mountain in general; and, by analogy, even for the mountainous waves of the sea: the words βης and βοης have often likewise the same meaning, as implying the same thing, and are therefore often substituted for the word ταυρος, as a mountain. Of this the line of the catalogue, 2 Il. 480, in which the poet compares Agamemnon to a βης, or ταυρος, is an example,

Ηυτε βης αγεληφι μεγ' εξοχος επλετο παντων
Ταυρος·

and this comparison is perfectly apposite, for it seems to be his intention to allude to the Pyrenees or Alps, the confines of Agamemnon's country (Spain and France), which exceed all other European mountains in height; and the like is intended by the epithet above, applied to Menelaus, βοην·αγαθος: it was this implication, conveyed by the word bos or taurus, which led Virgil to use his parenthesis in the 7 Æneid 790, bos (argumentum ingens); and when it is recollected how very frequently bulls are introduced into the works of the ancient poets and statuaries, the explanation above given may serve to throw some light upon their inventions. It is on this ground, for example, as well as from an explanation of the context, that I refer the name Βεπρασιον of 2 Il. 615, to Mount Ætna, as it signifies ex vi termini, a burning mountain; and for the like reason I refer the name Τροιζηνα, in the following passage, to the Alps (quasi Ζηνα ταυρων) the Jupiter, or as we should say in common parlance, the king of mountains:

2 Il. 559 Οιδ' Αργος ειχον Τιρυνθατε τειχιοεσσαν
Ερμιονην Ασινητε βαθυν κατα κολπον εχοντες
Τροιζην' ηιοναστε και αμπελοεντ' Επιδαυρον
Οιδ' εχον Αιγιναν Μασητα τε—

And as it may now be in due course, after speaking above of Spain, France, and the Mediterranean, to proceed to some notice of Italy and the Adriatic, I shall do so by explaining the remaining parts of the citation just given. By Αργος, albus, I think that (here) allusion is made to Albania, on the eastern shore of the Adriatic, and by Τιρυνθα to the Gulf of Tarentum, on the Italian shore opposite to it.

Ερμιονη should seem to allude to the lower part of Italy, liable to be rendered desert (ερημος), and being so in fact (when compared with the more cultivated parts of Italy,) owing to the earthquakes so frequent there, from its lying midway between Vesuvius and Ætna: Ασινην may refer to the upper part of Italy, unhurt (ασινην) by those earthquakes; while Βαθυν κολπον may relate to the Gulf of the Adriatic itself. Ηιονας, in like manner, I ascribe to the two opposite shores of the boot of Italy; αμπελοεντ' Επιδαυρον, to Piedmont or Lombardy, situate near the passes (or doors) leading over the Alps into Italy; Αιγιναν, to the Venetian isles, recovered from the sea, or made firm land and maintained so by dint of labour (αιαν and γινομαι), the memory of which event is preserved at Venice by a periodical ceremonial of the marriage of the doge to the Adriatic; and, finally, Μασητα I refer to Dalmatia, a province of Venice, lying opposite to it, on the other side of the Adriatic.

Quitting Europe for a while, I now, in discussing the character of Achilles, cross over to the continent of Africa. In my Notes upon Andalusia, before referred to, I have said a few words on the cause of the periodical rising of the Nile, and its connexion (occasionally direct, perhaps, but at all times underground, through the sands) with the river Gain, or Niger; to enlarge upon which belongs rather to a consideration of the third fable of the Iliad: but it is necessary here to observe, that Achilles represents the river Nile, under this enlarged view of it; and for this reason is his own name to be derived from αγω, and ιλυς, mud; while that of his father, Peleus, has a like derivation from πηλος, mud; referring particularly to the mud of the Delta, brought down by the Nile; and if we take Thetis,

his mother, to represent the Arabian Gulf, we shall have an explanation of the fable, so often celebrated in poetry and statuary, of the marriage of Peleus and Thetis, as alluding to the canal cut from the Nile, for the purpose of connecting the Delta with the Arabian Gulf, the ruins of which canal still exist.

But the character of Achilles is not to be considered as confined to the course of the Nile only, but as extending to the whole of Africa, of which the Nile forms so distinguished a feature. Indeed, the well-known fable (not mentioned, as I recollect, in Homer) of Thetis dipping her son in the river Styx, and thereby making him invulnerable, except in the heel by which she held him (when considered with the geographical form of Africa, in a great degree impenetrable, or, in a poetical view, invulnerable, except at the isthmus by Ægypt), might have sufficed to raise a suspicion that Achilles was intended to represent Africa, and his mother, Thetis, the Arabian Gulf. By the Μυρμιδονες, placed under the command of Achilles, there seems to be an allusion to the Moorish inhabitants (μυρομενοι) of the Great Desert; or to the negro race (from their colour, quasi μυρομενοι, in mourning); or, perhaps, for a like reason, there may be an allusion to the tombs and pyramids, for which the banks of the Nile have been immemorially celebrated. But, to omit all other circumstances relative to the character of Achilles, I think when it is recollected that, in the 18th Iliad, he puts the Trojans to flight merely by shewing himself to them unarmed; it will be admitted to contain a highly poetical reference to the terrors of the plague, at all times the scourge of Africa, and particularly of Ægypt. The plague is often alluded to, when mention is made of

Achilles, as, in 1 Il. 491, αλλα φθινυθεσκε φιλον κηρ; and sometimes (covertly) even named, as by the word πεπληγοντο in the two following passages, 18 Il. 30, χερσι δε πασαι στηθεα πεπληγοντο, and 18 Il. 50, ηδ' αμα πασαι στηθεα πεπληγοντο; and by the word εκπληγεν in the following 18 Il. 225;

Ηνιοχοι δ' εκπληγεν επει ιδον ακαματον πυρ
Δεινον υπερ κεφαλης μεγαθυμω Πηλειωνος.

Indeed, the causes of the disease are poetically assigned in the beginning of that book of the Iliad, and if they were stripped of the disguise of fable (as particularly by considering the meaning of the assembly of the water-nymphs, of the 30th and following lines) they would appear to be such as I have stated them in my Notes upon the Pestilence of Andalusia.

Χερσι δε πασαι
Στηθεα πεπληγοντο, &c. &c.

by which word χερσι, as bringing to recollection the sound of the word hands, I do not hesitate to believe an allusion was intended to the volcanic mountains of the Andes, in South America, as being the ultimate cause of the disease. The ancients, in fact (though this statement belongs rather to a consideration of the third fable of the Iliad), conceived the whole of Africa, except the granite mountains, which served as a stop or resting-place, to be made up of sands brought down by the currents of the great rivers of the opposite continent of America (and the gold-dust found on the coast and in the rivers of Africa may furnish some evidence of this, as being

primarily derived from the rivers of Mexico); and it was the brackish volcanic impurities with which those sands, and the mud mixed with them, were impregnated, which they considered as the causes of the diseases of Africa, somewhere called febrium feracissima; as from the dreadful horror of those diseases it was, that to swear by the Styx (in which we have just now seen Thetis dipped her son Achilles, or impregnated Africa with impurity) constituted the μεγας ορκος of those ancients; and there is an allusion to the Styx in Agamemnon's speech to Achilles, 1 Il. 186, στυγεῖ δε και αλλος Ισον εμοι φασθαι.

The means of transporting those sands to Africa they conceived to be the tides of the ocean; but as the tides are constant, and the diseases only occasional, they cannot be considered as bringing the diseases also, unless in so far as they are occasionally mixed with foul, brackish, stagnant waters: I derive the name of Θετις herself, from the tide, the word θετις giving in one of its cases θετιδε, the tide; but how far that name may be applicable to a personage who represents the Arabian Gulf, which is by no means remarkable for the height or strength of its tides, there may be a more proper occasion to discuss: it may be sufficient to state here, that, independently of her standing for a portion of the sea (with reference to what I have said above in regard to the usual personifications of women), it may be seen, by inspecting the map, that the Arabian Gulf exhibits a strong resemblance of a female figure; her headdress being composed of the two small inlets at the north end of the Gulf; her face being at Haura, her neck at Jambo, her breast just above Jedda, the outline of her robe extending through Serrain.

Ghezan, and Lobia; her leg at Moka, and her ankle at the Straits of Babelmandeb: and this figure is in fact exhibited in many a specimen of antique sculpture.

In regard to Chryses and Chryseis, I believe that the observations on those characters in my Notes upon Andalusia were right in the main, as to the general cause and effect which it was the poet's intention to notice under their persons; but I readily acknowledge that the haste with which those Notes were put together, has led me to assign an incorrect, or I should rather say, a less closely-defined representation, to those two characters, than that which really belongs to them. The proper opportunity to amend such errors will be in a supplement to those Notes, which I intend to print as soon as possible after these chapters, and which will contain many things in confirmation of the general statements contained in those Notes.

I proceed, therefore, to observe, that if the mother of Achilles was Thetis, the Arabian Gulf (in a political view, from the wealth of the East being conveyed up that Gulf to Ægypt and Africa), and his father was Peleus (from πηλος, the mud of the Nile, the cause of the fertility of Ægypt), it is easy to trace the derivation of his præceptor, Chiron, to Grand Cairo, the capital of Ægypt; of whom when it is said, 4 Il. 218,

———επ' αρ' ηπια φαρμακα ειδως
Πασσε, τα σε ποτε πατρι φιλαφρονεων πορε χειρων—

And again, 2 Il. 829 ——επι δ' ηπια φαρμακα πασσε
Εσθλα, τα σε προτι φασιν Αχιλληος δεδιδαχθαι
Ον χειρων εδιδαξε,

those passages allude to the city of Cairo's being the emporium of the medical drugs of Asia, as well as of the interior of (the country of Achilles) Africa. Nor is it less easy to trace the derivation of Achilles's friend, Phœnix, to Phœnicia, bordering upon Ægypt; and when Phœnix says to Achilles, 9 Il. 486,

Πολλακι μοι κατεδευσας επι στηθεσσι χιτωνα
Οινῳ αποβλυζων εν νηπιἑῃ αλεγεινῃ,

it refers to the Nile's pouring itself out from Ægypt upon the neighbouring shore (that is, the breast as it were) of Phœnicia.

The next character I shall explain is that of Patroclus, the great friend of Achilles. In the same sense in which the latter represents Africa, or the entirety of Ægypt; in that sense does Patroclus represent the Delta, a part of Ægypt and Africa: just as we shall presently see the character of Briseis formed out of a subdivision of the Mediterranean (Helen); and other like examples will be seen hereafter. One needs only to consider for a moment the importance of the Delta (by its channels of importation and exportation) to the whole interior of Ægypt and Africa, in order to have a clear conception of the friendship fabled to exist between Achilles and Patroclus. And hence, when Achilles is said, in the 16th Iliad, to lend his armour to Patroclus, it alludes to the concentration of the whole wealth of Africa in the Delta, by the mud from the Upper Nile being deposited upon and fertilizing the plains of the Delta at its mouth; and hence also in the following lines, 190 Il. 9,

Πατροκλος δε οι οιος εναντιος ηστο σιωπη
Δεγμενος Αιακιδην οποτε ληξειεν αειδειν . . . . . .

allusion is made as well to the Delta's being opposite to the Nile, or meeting it at Cairo (εναντιος) as to its not becoming fertile till after the inundation of the Nile has subsided and left its mud upon it.

I just now said, that by Βρισηϊς is to be understood a part of the Mediterranean, and the part in question is that which lies within such a distance of Ætna, Vesuvius, and Strombolo, as, by reflecting the lights from their volcanoes, to justify the name βρισηις (quasi, bright seas), of which I shall say a word more presently. This representation of Βρισηϊς is confirmed by a consideration of the representative character of Patroclus, and the other persons employed by the poet to fetch her from Achilles to Agamemnon, 320 Il. 1.

Αλλ' αγε Ταλθυβιον τε και Ευρυβατην προσεειπε
Ερχεσθον κλισιην Πηληιαδω Αχιληος
Χειρος ελοντ' αγεμεν Βρισηιδα καλλιπαρηον.

Ταλθυβιος, I derive from the words βιος υπο Δελτα inverted, (alluding to the bow-like, or crescent shape of the sea under Syria and the Delta); Ευρυβατης seems to allude to the widest part of the Mediterranean, which comes next in succession to the part just assigned to Ταλθυβιος; both together lead from Ægypt to the part of the Mediterranean before allotted to Briseis, and the employment of Patroclus (the Delta) by Achilles (Ægypt or Africa) to conduct Briseis to Agamemnon, is explained by the Nile, at the time of its inundation, after it has passed through the channels of the Delta, giving its current to those parts of the Mediterranean successively designated by Ταλθυβιος, Ευρυβατης, and Βρισηις, and so conducting Βρισηις to Spain and France (Αγαμεμνων') and this should seem to take place about

the same time of the year, when, by the sun's coming to the tropic of Cancer, the inundation of stagnant water in South America, represented by Chryseis, is by the floods, occasioned by the melting of the ice of the Andes, carried into the sea; or, in other words, when Chryseis is delivered up to her father Chryses, by Agamemnon; that is, by the character, which, as representing Spain, has in all ages possessed most of the colonies of South America, in a part of which country that inundation takes place, which is so represented by Chryseis: it should appear, therefore, that it was the poet's intention to intimate, that the delivery of Briseis by Achilles to Agamemnon, and of Chryseis by Agamemnon to Chryses, have a connexion with each other in nature, when taken out of the fable, as they have in the fable itself, as contrived by the poet; and that both effects take place from the same cause, or, as it were, eodem flatu; a subject, the fuller consideration of which belongs rather to that of the third fable of the poem.

As Briseis, just now explained, seems to represent exactly the same portion of sea as Αγλαϊη (splendor) one of the Graces, it leads me out of my way for a moment, to explain the very beautiful gem (gem. Ogle. tab. 48) which exhibits the three famous Graces of antiquity. I suppose them to stand with their heads to the south, and feet to the north. The figure on the right hand, I take to be Αγλαϊη; her name alluding to the lights of the volcanoes of Ætna, Strombolo, and Vesuvius, reflected by that part of the Mediterranean which she represents: her hand is pointing towards the Straits of Gibraltar, near which is situated the province of Andalusia in Spain, (which name of Andalusia seems to be thus referred to by the artist); the large

vase represents the great Atlantic without those Straits, and the mouth of the vase being turned towards Αγλαϊη, shews that the current sets from the ocean into the Mediterranean. The middle figure I take to be Θαλεια, and that she represents the next portion of that sea, comprising the Adriatic, and extending from thence down the back of Sicily towards Africa: her name, from θαλλω vireo, may allude to the fertility of Italy and Sicily; and she may be exhibited with her back turned, because, in sailing up the Mediterranean, the Adriatic is passed by, untouched, or turns its back, as it were, upon the navigator. By the third figure, Euphrosyne, I understand the Levant, within which are situated Athens and the other famous cities of Greece, the fabled seats of the arts and sciences, implied by the name Ευφροσυνη: the apple in her hand is one of the Cyclades (from κυκλος), islands situated in that sea; the Ionic column at her side is the part of Turkey in Asia, intercepted between the Mediterranean and the Black Sea, on the west coast of which part of Turkey lies the province of Ionia by name; the spiral flute on the column represents the numerous rivers that wash that part of Turkey; and the ewer reclining on the capital of the column is the Black Sea itself, which pours out its waters over Ionia through the Hellespont. The figures' being all of the same height, alludes to water's keeping the same level; their clasping each other in embrace, to the different parts of the same sea (the Mediterranean) being connected together; and their being all raised a little on one foot, to the undulatory motion of the waves.

The character of Thersites, which I next explain, forms a sufficient contrast to those of the Graces; not that I notice him on

that account, or on account of any importance attached to him in the Iliad, but because he represents a considerable part of the continent of Africa, which I have shewn to be allotted, in its entirety, to Achilles. This subdivision of the same country (or sea) into different characters may have been adopted by the poets, not merely for the purpose of increasing the ænigmatical puzzle (a principal ingredient of every ancient composition), but from their having found a convenience in it: for where the characteristics of a country or its inhabitants cannot all be consistently represented by a single hero, one or more other personages might be aptly devised for the support of some of them; and, in the present instance, after ascribing such noble qualities to Achilles (having chiefly in view the inhabitants of Ægypt, the more civilized part of Africa), the poet must have found it impossible to engraft on the same hero all the base characteristics which are found in the negro race of that continent: he has, therefore, put them into action in the person of Thersites, as may be plainly seen from a consideration of the passage, beginning with the 211th, and ending with the 269th line of the second Iliad. Not to insert here so long a passage, I would observe only that the words επεα ακοσμα and ακριτομυθε refer to the imperfect mode of speaking of the negroes, who, in fact, are never able perfectly to articulate the European languages: their inferiority to the whites is repeatedly noticed, as by the words αισχιστος ανηρ, χερειοτερον βροτον, &c. The peculiar conformation of their persons is likewise minutely described, not only with respect to their fox-like woolly heads,

Φοξος ην κεφαλην ψεδνη επενηνοθε λαχνη,

but in regard to other particulars less commonly observed. The name of Θερσιτης itself seems to refer to the resemblance they bear to baboons or monkeys (θερ-σιτης, quasi, exhibiting the sight or appearance of a brute, θηρ); and of the four following lines,

Ει μη σε λαβων, απο μεν φιλα ειματα δυσω
Χλαιναν δ' ηδε χιτωνα ταδ' αιδω αμφικαλυπτει
Αυτον δε κλαιοντα θοας επι νηας εφησω
Πεπληγως αγορηθεν αεικεσσι πληγησιν—

the first alludes to the desert sands of Africa, stripped of plants and herbage by the sun's heat; and the word αιδω, of the second line, to a certain appearance which the general outline of that continent exhibits, to which circumstance I would wish to direct the reader's particular attention, as it may facilitate an understanding of many passages of the poets, and of many gems, termini, &c. of the obscene kind, though all of that kind are certainly not to be explained by a reference to Africa. Again, the words πληγησιν and πληξεν and πεπληγως seem to refer not only to the disease of the plague, as before observed of the same words in regard to Achilles, but to the practice of punishing negro slaves by the whip; while αεικεσσιν may allude to the uneven number of the stripes usually of old inflicted, namely, forty save one: and αγορητης and αγορηθεν may (covertly) imply that anciently, as well as in our days, the negroes were brought to market for sale.

It will appear, by the next quotation, that the negro race were not the only inhabitants of the interior of Africa, of which Homer had a knowledge:

2 Il. 536 Οἰδ' Εὐβοιαν εχον μενεα πνειοντες Αβαντες
Χαλκιδα δ' Ειρετριαντε πολυσταφυλοντ' Ιστιαιαν
Κηρινθον τ' εφαλον Διϊ τ' αιπυ πτολιεθρον
Οι δε Καρυστον εχον ηδ' οι Στυρα ναιεταεσκον
Τωνδ' αυθ' ηγεμονευ' Ελεφηνωρ οζος Αρηος
Χαλκωδοντιαδης μεγαθυμων αρχος Αβαντων
Τω δ' αμ' Αβαντες εποντο Θοοι οπιθεν κομοωντες.

Satisfactory interpretations might be given of all the proper names in these lines, as referable to different positions in Africa; but I select the following only. The allusion (by Αβαντες, thrice mentioned) to the Abyssinians, is sufficiently obvious, from the similitude of the names, and it is further confirmed by the epithet οπιθεν κομοωντες, as referring to their fashion of wearing their long black hair. Under the term χαλκιδα, the excellent steel manufactured in the interior of Africa, and, by κηρινθον, wax, one of the principal commodities of that continent, seem intended to be noticed: Ειρετρια refers perhaps to the triangular shape of Africa; Ιστιαια, to the point where the great conical-shaped promontory of Africa stops (ιστημι and αια), or to the name of the city of Constantia, at the Cape of Good Hope, as the epithet πολυσταφυλον brings to mind the grapes of the neighbourhood of that town, the wine of which is so well known. Lastly, when we observe these Eubœans to be put under the command of Ελεφηνωρ Χαλκωδοντιαδης (alluding to the elephants' teeth, οδοντα, as hard as iron; those elephants' teeth being in fact one of the chief commodities of Africa), it sets their identity with the Africans out of all doubt, and shews the intimate acquaintance the ancients had with the interior of that country, and its productions

in general, as with the secluded empire of the Abyssinians in particular.

It is now time to observe, that, if each hero of the Iliad supports a threefold character, with reference to its three distinct fables, so it is no uncommon thing with Homer, partly for the sake of disguise and partly for convenience, to personify the same country or people several times over, under different heroes: an instance of what I state may be seen in this, that the negro race of Africa is not only represented under the character of Thersites, as above shewn; but Nireus also represents the same race, 2 Il. 671:

Νιρευς δ' αυ Συμηθεν αγεν τρεις νηας εϊσας
Νιρευς Αγλαϊης θ' υιος χαροποιο τ' ανακτος
Νιρευς, ος καλλιστος ανηρ.

The name of Νιρευς, thrice mentioned, attracts our attention, ex vi termini, to that race, quasi Nero; and that name of Nero, by the way, offers a broad hint, as to who or what is to be understood by the Roman emperor so called; but as there are dark complexions in the world without being quite black, a conclusion should not be drawn too hastily from that circumstance alone. Συμηθεν has a reference to the baboon features of the negroes, quasi simii: τρεις νηας, to the triangular shape of Africa. Αγλαϊη has been explained above to be referable to a part of the Mediterranean which washes the northern shores of Africa; and χαροποιο means a black face; kar, in some eastern language (the Turkish, I believe), meaning black; and giving the name of Kar Denghis to the Black Sea, it being so called by the Turks: as to the epithet καλλιστος, it is evidently ironical.

Another proof still more important, of what I just now stated, is this; that the continent of Africa itself, which we have before seen to be represented by Achilles, is represented by Priam also; that is to say, however it may surprise the reader, by a Grecian hero and a Trojan hero, at the same time; for I now first mention a Trojan. I shall offer a few words hereafter in explanation of this difficulty, proceeding now to establish the fact. The Greek name Πριαμος I derive from the Latin word primus, which gives the exact reverse of the derivation, which I offered in my Notes upon Andalusia, of the Latin name Proteus, from the Greek word πρωτος; and in fact Priam, in representing Africa, borrows his name from the equator, which, passing through the centre of that continent, is the first parallel, or that from which all the other parallels of latitude are measured; and I shewed in those Notes that the Proteus of Virgil's 4th Georgic means the same thing.

The following lines, descriptive of Priam's palace, will tend to establish the fact of his representing Africa, and at the same time prove the poet's accuracy in his geographical statements to have been very minute, 242 Il. 6.

Αλλ' οτε δη Πριαμοιο δομον περικαλλε' ικανε
Ξεστης αἰθουσησι τετυγμενον αυταρ εν αυτω
Πεντηκοντ' ενεσαν θαλαμοι ξεστοιο λιθοιο
Πλησιοι αλληλων δεδμημενοι· ενθαδε παιδες
Κοιμωντο Πριαμοιο παρα μνηστης αλοχοισι·
Κεραων δ' ετερωθεν εναντιοι ενδοθεν αυλης
Δωδεκ' εσαν τεγεοι θαλαμοι ξεστοιο λιθοιο
Πλησιοι αλληλων δεδμημενοι· ενθαδε γαμβροι
Κοιμωντο Πριαμοιο παρ' αιδοιης' αλοχοισι·

The word πεντηκοντα implies, as the fact is, that from Cape Verd on the west to the meridian of Suez on the east, there are exactly 50 degrees of longitude, uninterrupted (πλησιοι αλληλων), of land without sea (παιδες, males); and δωδεκα κεραων, imply that there are afterwards twelve more degrees (of longitude) in Africa, from the meridian of Suez to the Straits of Babelmandeb, within which twelve degrees the Arabian Gulf is included, denoted by the word κεραων, females (seas, as I have before observed, being commonly represented by females). I would now beg the reader to compare the passage just cited with the lines of the 16 Il. 168, commencing

Πεντηκοντ' ησαν νηες θοαι ησιν Αχιλλευς
Ες Τροιην ηγειτο, &c.

where the same number of degrees of longitude is noticed with reference to Achilles, who also, as we have before seen, represents Africa. And in further proof of geographical accuracy, I shall observe, in passing, that the 3 Il. 261,

Αν δ' αρ εβη Πριαμος, κατα δ' ηνια τεινεν οπισσω—

and the two following, 24 Il. 325,

——αυταρ οπισθεν
Ιπποι τας ο γερων εφεπων μαστιγι κελευε,

shew, that the poet knew very well that the river Niger had a backward course to the eastward, a fact re-established by modern discovery, only a very short time ago.

As I have before spoken of the resemblance of the outline of Africa to αιδως, in respect of Achilles, so the same thing is to be in-

ferred in respect of Priam, from the expression αιδομενω βασιληα στητην, 1 Il. 331, and from Helen's answer to the following question of Priam, 3 Il. 162,

Δευρο παροιθ' ελθεσα, φιλον τεκος, ιζευ εμειο—

which line, by the way, denotes that Africa (Priam) was bordered at the top, that is, on the north, by the Mediterranean Sea (Helen). In her answer she says to Priam, αιδοιος τε μοι εσσι, alluding covertly to the shape of the outline above mentioned; which shape of αιδως is again noticed in Priam's speaking of himself to Hector, 22 Il. 75,

Αιδω δ' αισχυνεσι κυνες κτἀμενοιο γεροντος·

But what country is to be allotted to Paris, who stole away the lovely Helen?—By a derivation, sufficiently obvious, I assign Persia to him: and as his qualifications for a gallant should appear from his common epithet θεοειδης; so that epithet is perfectly appropriate, as the inhabitants of Persia have in all ages been celebrated for their personal beauty. It is observable that the poet has given him another name, Αλεξανδρος; for it is certainly to be considered in that light rather than as an epithet; and that is a distinction not conferred on any other hero. This name, in a confined view, may refer to the city of Alexandria, which being the port of Ægypt, situate on one side of the Mediterranean (Helen), may be said to contend for her against Menelaus, whose country (France) lies on the opposite side of that sea: but another (and yet will it be another and the same) more satisfactory account of the name of Αλεξανδρος, as coupled with that of Paris, will result, from extending the representative character of

Paris, so as to include India as well as Persia; for, in point of fact, great numbers of Persians have at all times been resident in India; the officers of the different potentates there are for the most part Persians, and the Persian language is much current there: and in this view of the subject, after much reflection (and with no small satisfaction, as it tends to explain many collateral matters to be found in the ancient authors), I fear not to derive the name of Αλεξανδρος from αλ, εξ, ανηρ, that is to say, from al the Arabic or Eastern particle, ανηρ, and εξ, ex, or x the Roman numeral for ten; thus all together alluding to the dynasty established in the Decan (quasi decem, x) in India, though I am well aware that the real meaning of the term Decan is the south. The expression μιχθεις αλλοδαποισι, in a speech addressed to Paris, 3 Il. 48, is no less indicative of the state of society in the city of Alexandria, where there is always a great number of foreigners, than it is of India, of which the same may be said. So again the epithets γυναιμανες and παρθενοπιπα applied to Paris, in 3 Il. 39 and 11 Il. 385, are not less illustrative of the manners of the Alexandrians, than they are of those of the Indians, as they are alike addicted to women: but, in order to justify what I said just now, that both these accounts of Paris-Alexandros amount to one and the same, I would point to the ancient canal from Alexandria to Suez (the remains of which still exist, and which, through the medium of the Arabian Gulf, established no less a connexion between Persia and India (Paris) and Helen (the Mediterranean) than subsisted before between the city of Alexandria itself and the Mediterranean); this artificial channel of communication

furnishes an obvious explanation of the irregular, adulterous elopement of Helen, and as it constituted the

Μυθον Αλεξανδρε, τε εινεκα νεικος ορωρεν, 3 Il. 86,

it opens to our view the main object of the war, of which that elopement was the fabulous foundation.

The mention of this canal leads me to fix the position of one of the places most frequently noticed in the Iliad, the Scæan Gates. By these Gates I understand the Straits of Babelmandeb, at the outlet from the Arabian Gulf into the Erythræan Sea; and by their plural number they include a reference to the Straits of Moçandon also, the outlet of the Persian Gulf into the same sea. In opposition to the right hand way round the Cape of Good Hope, of which I speak in the next chapter, their name σκαιαι, sinistræ, implies that they lie in the left hand road from Europe to the East. It is in this sense that I consider πεδιον σκαμανδριον, as referring to the Arabian Gulf; and λειμωνι σκαμανδριω (from its crescent or moon-like shape) to the Persian, both being left hand passages to Asia. 2 Il. 461,

Ασιω εν λειμωνι
Ες πεδιον προχεοντο σκαμανδριον
Εσταν δ' εν λειμωνι σκαμανδριω—

and in the same sense is the epithet σκαμανδριος applicable to Astyanax, whose character I explain presently; shem (I believe, in the Arabic) signifying the left.

There is another position (φηγον) frequently mentioned at the same time with the Scæan Gates, as in 6 Il. 237,

Εκτωρ δ' ως Σκαιαστε πυλας και φηγον ικανεν.

In order to explain this name φηγον, I look to the word itself, nomen de nomine fingo; and, whatever surprise it may occasion, I derive it from the English word fig, ascribing the position it represents in the Iliad, to the country of Arabia, which resembles a fig in shape: and if this were a proper place to explain the statue of a female holding a fig in her hand, of which an engraving is given in the second volume of Sandby's Horace, who describes it as "Matrona Romana Stat. Rossi tab. 17," such an explanation would tend to justify what I have been saying.

If the whole of Arabia is to be understood by φηγον, the fixing the position of the Scæan Gates as above, may serve to shew that by the character of Antenor we are to understand a part of Arabia, namely, Arabia Felix, as in 3 Il. 262,

Παρ δε οι Αντηνωρ περικαλλεα ϑησατο διφρον
Τωδε δια Σκαιων πεδιονδ' εχον ωκεας ιππους,

which two lines, expressive of Antenor and Priam's going out together at those Gates, prove that one of those Gates is rightly ascribed to the Straits of Babelmandeb, and that, as Priam represents Africa, the opposite coast of Arabia is represented by Antenor; while the epithet περικαλλεα applied to διφρον seems to contain an allusion to that division of it in particular which is called Arabia Felix; and as it has the name of Yemen among the natives, that circumstance may be referred to perhaps by ανηρ a man or men, in the composition of the name of Αντηνωρ, as αντι the former part of the name may allude to Arabia's being situate opposite to Africa: finally, in Μεγης,

who slew the son of Antenor, thus representing Arabia Felix, we may see the famous city of Mecca, as in the following line, 5 Il. 69,

Πηδαιον γαρ επεφνε Μεγης Αντηνορος υιον·

But it is time now to speak of the great hero of the Trojans, Hector. Here again stat nominis umbra; by inverting the syllables of Εκτωρ, it becomes Τωρ-εκ, or the Turk, and I assign to him accordingly the country of Asiatic Turkey. An instance of such an inversion of syllables has before occurred in the formation of the name of Ταλθυβιος, from Βιος υπο Δελτα; and a very remarkable one may be seen in the Greek word δικη, or δικα, justice, which is obviously derivable from the Arabic ca-di, a judge; and when the reversed modes of reading and writing, from left to right and from right to left (adopted respectively by the Europeans and Asiatics), are recollected, such an inversion of syllables may fairly be allowed to poets for the purpose of disguise, especially when it regards countries where such reversed mode of reading and writing takes place. By the epithets ιπποιοχαιτην and ιππουριν (from ιππος and ουρα, cauda) applied to the helmet of Hector in the 469 and 495 lines of the 6 Il. an allusion should seem to have been intended to the horses' tails, which are a badge of honour among the Turks, and mark the different degrees of their bashas. But as Achilles, though representing the whole of Africa, is often to be considered as confined to the course of the Nile; so Hector, though standing for the whole of Asiatic Turkey, has frequently a confined relation to the Euphrates, the principal river of that country; and that country, as it adjoins to Persia, is, by a correspondent analogy, represented by the brother

to Paris. Its extent indeed is marked in a special manner, in the following line, 6 Il. 313,

Εκτωρ δε προς δωματ' Αλεξανδροιο βεβηκει
--Ενθ' Εκτωρ εισηλθε Διϊ φιλος, ενδ' αρα χειρι
Εγχος εχ' ενδεκαπηχυ—

where, by the spear of eleven cubits in length, there seems to be an allusion to the eleven degrees of latitude through which the territories of Hector extend, reckoning from the southern coast of the Black Sea to the entrance of the Euphrates into the Persian Gulf.

I proceed to the consideration of Hector's wife, Andromache, whose representative character it has been by no means easy to fix: the difficulty of comprehending that character seems indeed to be noticed by the poet himself; for when Hector went home to his own territories (*οικονδε ελευσομαι*, 6 Il. 365), he did not, on going home, find his wife there, 6 Il. 371:

Αιψα δ' επειτ' ικανε δομους ευναιεταοντας
Ουδ' ευρ' Ανδρομαχην λευκωλενον εν μεγαροισιν

And again, Ουκ ενδον αμυμονα τετμεν ακοιτιν—

whereupon he, in a strong manner, charges her attendants (the rivers) to tell him where she is, *νεμερτεα μυθησασθε*, 378, and *ανωγα αληθεα μυθησασθαι*, 384; and when he is told whither she is gone, he meets her, after going through his whole territories, at the Scæan Gates, 6 Il. 392;

Ευτε πυλας ικανε, διερχομενος μεγα αστυ
Σκαιας, τη γαρ εμελλε διεξϊεναι πεδιονδε
Ενθ' αλοχος πολυδωρος εναντιη ηλθε θεουσα.

It seems to be very clear, therefore, that if the character of Hector is rightly ascribed to the country of Asiatic Turkey, or to its great river Euphrates, Andromache, his wife, must represent the Persian Gulf. But the difficulty of which I have spoken, as well as the explanation of that difficulty, will best appear from the following extract from the second volume of Harris's Collection of Voyages and Travels, 248, where Pere Averil treats of the Caspian Sea:

"But what has puzzled the most refined naturalists is, that, notwithstanding the continual access of the waters of so many rivers, this sea is not considerably augmented, or ever transgresses its bounds: some have been of opinion, that the Black Sea draws a great share of those waters into its bosom; but that ridge of mountains placed betwixt these two seas by nature, seems to separate them so far as not to admit of any probability for that assertion. On the other hand there are two reasons that rather incline me to believe, that this lake (the Caspian Sea), how far remote soever from the Persian Gulf, discharges a great part of its waters there; the first is, that on the south side of the Persian Gulf, opposite to the province of Kilan, are dangerous whirlpools, the noise of which, as the water is thrown into the Gulf, is so great, occasioned by the rapidity of the waters, that in calm weather it may be heard at a great distance, and consequently these abysses are avoided by mariners. The second is, that by the constant experience of those inhabiting near the Persian Gulf, it is confirmed, that, at the end of every autumn, they observe a vast quantity of willow leaves thereabouts; and it being beyond all contradiction, that this sort of tree is not so much as known in those southern parts of Persia, whereas the

northern part, bordering on the Caspian Lake, and especially the province of Kilan, are stored with them near the sea-shore; it is more than probable, that those leaves are not carried by the winds from one extremity of the empire to the other, but rather with the waters, that carry them along through the subterraneous channels and caverns to the before-mentioned Gulf."

If this extract be compared with the following short passage (and its context) in the mouth of Andromache, 6 Il. 410,

————εμοι δε τε κερδιον ειη
Σευ αφαμαρτηση χθονα δυμεναι,

I think it will appear satisfactorily that Homer had the same natural phænomenon in view as Pere Averil; and, as I understand him, he gives a much more minute and detailed account of it. For in the following lines, 6 Il. 399,

Η οι επειτ' ηντησ' αμα δ' αμφιπολος κιεν αυτη
Παιδ' επι κολπον εχεσ' αταλαφρονα νηπιον αυτως
Εκτοριδην αγαπητον αλιγκιον αστερι καλω—

and in these, 467,

Αψ δ' ο παις προς κολπον εϋζωνοιο τιθηνης
Εκλινθη—

I think that the nurse (τιθηνη) of Andromache means, in fact, the Caspian Sea (surrounded or encircled by land, as intimated by αμφιπολος and εϋζωνοιο), and that Andromache's son, Astyanax, is the important river Kur (quasi κερον, idem quod παιδα or παις) which descends from Asiatic Turkey, Hector's country (Εκτοριδην), into the

Caspian; and the comparison made of him, αστερι καλω, may refer to the city of Astara, situate on the Caspian, near the mouth of the Kur. But I am inclined to consider it as having been Homer's intention to state, that, however, ultimately, Andromache is to be found in the Persian Gulf, she originally stands for those inland lakes named Urmia, Kanja, and Van, situate on the borders of Armenia, in the country represented by Hector, and which are probably the media of communication between the Caspian Sea and the Persian Gulf; and the name itself of Andromache, if derived from ανηρ and μαχη, may perhaps have some allusion to that of Armenia, quasi Arm-men.

The very beautiful fable of the parting of Hector and Andromache, at the close of the 6th Iliad, seems to relate to a probable physical fact (of which however I find no modern account), namely, that, about the time of the sun's coming to the tropic, the great river Euphrates (Hector) is united with the lake or lakes above named, represented by Andromache his wife, and perhaps also with the river Kur, but that, upon the sun's declining from the tropic, a separation takes place between the husband and wife, and the river Kur becomes confined to its own channel leading into the Caspian Sea; and this conjecture may borrow some strength from the following lines, 6 Il. 467,

Αψ δ' ο παις προς κολπον εϋζωνοιο τιθηνης
Εκλινθη ιαχων, πατρος φιλα οψιν αυχθεις
Ταρβησας χαλκον τε ιδε λοφον ιπποχαιτην
Δεινον επ' ακροτατης κορυθος νευοντα νοησας·
Εκ δ' εγελασσε πατηρ τε φιλος και ποτνια μητηρ

Αυτικ' απο κρατος κορυθ' ειλετο φαιδιμος Εκτωρ
Και την μεν κατεθηκεν επι χθονι παμφανοωσαν
Αυταρ ογ' ον φιλον υιον επει κυσε πηλε δε χερσιν
————————αλοχοιο φιλης εν χερσιν εθηκε
Παιδ' εον· ηδ' αρα μιν κηωδεϊ δεξατο κολπω
Δακρυοεν γελασασα·

The melting of the snow, when the sun comes to the tropic, on the branch of the Taurus mountains to the north of the river Euphrates, that is to say, upon the head or helmet of Hector, would seem to cause an inundation of that, of the Tigris, and the many neighbouring rivers; and though before such an inundation takes place by the melting of the snow on those mountains, or before Hector's taking off his helmet, his son, the Kur (quasi Κερος or Παις), starts back or takes its course to the Caspian Sea, yet, when the helmet is laid upon the ground, Hector takes his son in his arms again by means of the inundation, which extending towards the south, the Kur (Κερος, his son) επει κυσε πηλε δε, that is, after passing through the province of Chusistan and through the mud (πηλος in πηλε) at the mouth of the Euphrates, is handed, at that mouth, into the arms of his mother Andromache, the Persian Gulf: and the time of the year, or the brilliant reflection of the sun on the waters, at the time of the tropic, is marked by the words εγελασσε and δακρυοεν γελασασα.

The treating of this particular subject would have been more in its place when the third fable of the Iliad should be under review, but it has been necessary to enter into it here, for the purpose of putting the representative character of Andromache out of doubt. There is, however, another important subject connected with this,

which it is not so necessary to discuss here, but upon which I cannot forbear saying a few words. In the common epithet of Hector, μεγας κορυθαιολος Εκτωρ, and the frequent use of the words μεγα, and μεγαν, in the part of the 6th Iliad lately under consideration, is it not possible that some allusion may be intended to the city of Mecca, the holy city of the Mahommedans? May not the name of Ανδρομαχη herself contain an allusion to those Mahommedans, as Meccamen? and are not the predestinarian principles of that sect, whose religion solely prevails in the countries in question, referred to in Hector's speech, 367;

Ου γαρ οιδ', ει ετι σφιν υποτροπος ιξομαι αυτις.

again, in his brother Paris's speech to him, 333,

Εκτορ, επει με κατ' αισαν ενεικεσας, ουδ' υπερ αισαν·

and still more particularly in Hector's speech to his wife, 487,

Ου γαρ τις μ' υπερ αισαν ανηρ αϊδι προϊαψει·
Μοιραν δ' ουτινα φημι πεφυγμενον εμμεναι ανδρων
Ου κακον, ουδε μεν εσθλον, επην ταπρωτα γενηται·

And as a return implies a previous parting or separation, so the parting or separation of Hector and Andromache may be only a fable, indicative of the same thing as the Mahommedan Hegira, or return; both seem commemorative of the effects consequent upon the annual return of the great luminary of the world to the tropic; the words αψ δ' ο γαις εκλινθη, 6 Il. 467-8, seem to point to the ecliptic, as the path through which the sun passes or declines; and the 76th line of the 3d Iliad,

Εκτωρ δ' αυτ' εχαρη μεγα μυθον ακουσας,

seems not only to notice the city of Mecca, which is situate nearly under the tropic; but the return itself, by the word αυτε, and even the Hegira nominatim, by εχαρη: and these remarks are the more likely to be well founded, since that line and the two following it, which I shall cite presently, are inserted verbatim at the 54th line of the 7th Iliad; a repetition, by which our attention is attracted to them in a particular manner, as containing some allusions peculiarly noticeable. There results from the whole of what I have just now said, this conclusion, that the original object of the Mahommedan worship was the sun, and that indeed is expressly stated in the following lines of a speech, addressed to Hector, who presided over the country which is the principal seat of that superstition, 11 Il. 363,

—Νυν αυτε σ' ερυσσατο φοιβος Απολλων
Ω μελλεις ευχεσθαι, ιων ες δεπον ακοντων·

It will furnish some confirmation of the representative characters above assigned to Hector and Andromache, if I now fix that of Hecuba, the wife of Priam. I understand by her the Erythræan, or Red Sea, not the Arabian Gulf, which, as leading to it, has acquired the common name of the Red Sea, but that large division of the ocean, intercepted between India on the east, and Arabia and Africa on the west. This large sea, thus confining upon Africa, may not unaptly be considered as the wife of that great continent, represented by Priam; and its outline, in fact, on the western side, at the mouth of the Persian and at that of the Arabian Gulf, exhibits

the appearance of the two breasts of an old woman, of which I shall say a word more presently. If the position of the twelve chambers of Priam's daughters be recollected, as determined above, in speaking of that hero, namely, in the Arabian Gulf; it is to be noticed, that it was at the end of those chambers, namely, where Africa, at the mouth of that Gulf, first opens upon the Erythræan Sea (as is seen by the 242d line of the 6 Il.), that Hector (the Euphrates) meets his mother, 6 Il. 251,

Ενθα οι ηπιοδωρος εναντιη ηλυθε μητηρ
Λαοδικην εσαγεσα, θυγατρων ειδος αριστην.

Her daughter Λαοδικη, whom she brings with her, has a reference to the sands or pebbles (λαοι) which are carried along with the waves of this sea, and constitute the numerous shoals on the east coast of Africa and Madagascar. The μελιηδεα οινον, μελιφρονα οινον, and αιθοπα οινον, which Hecuba offers to her son Hector, upon meeting him there, allude evidently to the coffee, for which the part of Arabia, at the point in question, has in all ages been so famous: and when Hecuba, in her lamentation over her son Hector, exclaims in the 83d of the 22 Iliad,

Ειποτε τοι λαθικηδεα μαζον επεσχον,
Των μνησαι, φιλε τεκνον·

it seems plainly to allude to the north-western corner of the Erythræan Sea, where it directly meets the Euphrates (Hector), after that river has passed through the Persian Gulf, at which point that north-western corner of the sea resembles an old woman's breast still more than at the mouth of the Arabian Gulf; that point is called

at this day the Straits of Moçandon, which name itself seems to be referred to by the word μαζον; and considering the transposition of syllables, as above explained, by which the poet has composed his names Εκτωρ, Αλεξανδρος, &c. I think it was his intention here likewise to point to the entire name of Moçandon, by the addition of the syllable των (των μνησαι.)

It might appear extraordinary if I were to say nothing of Æneas, whom the Iliad puts upon a level with Hector himself,

6 Il. 77 Αινεια τε και Εκτορ, επει πονος υμμι μαλιστα
Τρωων και Λυκιων εγκεκλιται·

but as he is the principal hero and main subject of an entire poem, the Æneid, which bears his name, it may be proper to keep him in reserve, in case I should ever print my remarks upon that poem; which offers a wide field for interesting discussion; I proceed, therefore, now that I have explained many of the Greek and Trojan characters, to make a few observations upon Troy itself.

In addition to the puzzle arising from this place having two names, Troy and Ilium (with analogy to the hero Paris, the author of the war, who has two names, Paris and Alexander); it is certain that there is nothing in which the poet has shewn so much subtlety as in his endeavours to disguise what or where this place was: far from giving its real name, he has called it Κακο-Ιλιον ου ονομαστην; the Greeks also, in a like sense, he has called Δυσωνυμοι, in 6 Il. 255, Δυσωνυμοι υϊες Αχαιων, and in like manner for the same purpose of disguise, Virgil, in describing Æneas's armour, speaks of clypei non enarrabile textum, 8 Æn. 625.

That the ruins of a town or village of the name of Troy should be found in the Troad of Asia Minor; that there should be two springs of water there, one warm and the other cold; that the country should possess its φηγον, ερινεον, and καλλικολωνην, as different travellers have convinced the public by their narratives and drawings, proves nothing as to any ulterior objects the poet might have had in view, in the composition of the Iliad; for the scene of every fable must be laid somewhere, and when that scene is once chosen, it is indispensable that all the parts of it should be drawn consistent with truth and with each other. But the scene which, after the town in the Troad, seems to have been secondarily pointed to in the Iliad, was Ægypt, as the late Mr. Bryant was near discovering; and in this sense I derive the name of Ιλιον from ιλυς, mud, with reference to the mud of the Nile, the main cause of the ancient wealth and fertility of that country. The words υπο Ιλιον spoken of Thersites (who, it may be remembered, represents the negro race of Africa),

2 Il. 216 Αισχιστος δε ανηρ υπο Ιλιον ηλθε,

imply that Ιλιον (if the geographical position of the negroes be considered) was situated above their district in Africa: and the same words in 2 Il. 673, in speaking of Νιρευς (who, as was said above, represents the same race), lead to the same conclusion. So again the words Ιλιον εισω, in 1 Il. 71,

Και νησσ' ηγησατ' Αχαιων Ιλιον εισω,

make it probable, that in Ætna's serving as a landmark for ships sailing Ιλιον εισω, Ιλιον was situated at the upper end of the Mediterranean: so also the words προτι Ιλιον, εντοσθεν πολιος, and the like,

wherever used, will be found applicable to Ægypt in general, as Ιλιον ιρη, may perhaps be referable to (Higher, or) Upper Ægypt.

The following lines afford additional proof of my statement, and at the same time tend to fix some other positions which lie in the neighbourhood of Ιλιον; 2 Il. 811,

Εστι δε τις προπαροιθε πολεως αιπυια κολωνη
Εν πεδιω απανευθε περιδρομος ενθα και ενθα
Την ητοι ανδρες Βατιειαν κικλησκουσιν
Αθανατοι δε τε σημα πολυσκαρθμοιο Μυριννης.

By αιπυια κολωνη, elsewhere called by a proper name Καλλικολωνη, I understand the high, beautiful mountains of Syria and Phœnicia, which border the east end of the Mediterranean, and then the words προπαροιθε πολεως will be referable to Ægypt, before, or at the head of which these mountains lie: πεδιω and περιδρομος will allude to the plain of the sea on one side of these mountains, and to that of the Desert of Arabia on the other; and the last line refers obviously to the myriads of locusts, which have in all ages infested Syria and Phœnicia, like so many furies (Μυριννης, quasi μυριοι ερινυες). This last suggestion may even fix the position of Ερινεον itself, to be the Desert of Arabia, from the sands of which come those locusts (in a poetical view, furies, ερινυες); and further, as ερινον means in one sense, and is commonly translated a fig-tree, it may tend to prove what I have said above of Arabia, considered as φηγον, a fig. And as there is a position σκοπιη, sometimes mentioned with ερινεον, as in 22 Il. 145,

Οιδε παρα σκοπιην και ερινεον ηνεμοεντα,

I take occasion to notice that it may possibly refer to those high

mountains before mentioned, in general, or perhaps to one of them in particular, Mount Carmel, from whence the prospect into the Mediterranean is described as very extensive. The Trojan Wall, or Τειχος, I take to be the same mountains; but the πυργος μεγας, or bulwark, mentioned in the following lines concerning Andromache, 6 Il. 386, I take to be Arabia Petræa;

Αλλ' επι πυργον εβη μεγαν Ιλιθ, ηνεκ' ακουσε
Τειρεσθαι Τρωας μεγα δε κρατος ειναι Αχαιων,
Η μεν δη προς τειχος επειγομενη αφικανει,
Μαινομενη εικυια·

that is, Andromache (the Persian Gulf), after emerging from her subterraneous channels, rushes, μαινομενη εικυια, with great violence (as is seen in the extract from Harris's Voyages, above), in a direction, προς τειχος, towards the wall, as just now defined, in her way to the πυργον μεγαν, or Arabia Petræa; and that it is the stoney rocks of that country (Arabia Petræa), which, together with the sands of Arabia, ultimately stop the Euphrates (however distant from it), and give it its course to the sea through the Persian Gulf, will appear from a consideration of the lines in which Andromache (the Persian Gulf) says to her husband Hector (the Euphrates), 6 Il. 431,

Αλλ' αγε νυν ελεαιρε και αυτη μιμν' επι πυργω
Μη παιδ' ορφανικον θεις χηρην τε γυναικα
Λαον δη στησον παρ' ερινεον ενθα μαλιστα
Αμβατος εστι πολις και επιδρομος επλετο τειχος.

The situation of Arabia Petræa, on the borders of the Desert of Arabia, and confining upon the Arabian Gulf (where the city, that

is, Ægypt, is most accessible, and where the wall, as above defined, would be taken in the rear), coupled with the natural phænomena, before noticed in speaking of the character of Andromache, furnishes a satisfactory explanation of those lines: but as the city of Mecca lies in the vicinity of the district in question, and as there seems to be an allusion to that city by name in the words μεγαν and μεγα in the former of the two passages last cited, I am much inclined to think, it was the poet's intention not merely to notice those natural phænomena, but, by the words επι πυργον εβη μεγαν, &c. &c. to suggest a recollection of the annual pilgrimages of the Mahommedans to Mecca, their holy city.

But though every part of the Iliad may conspire to prove that the city, which is supposed to be there besieged, and which it was the object of that siege to possess, was the country of Ægypt; yet is it certain that an ulterior object of contention in that poem, is the establishment of an influence over the wealth and power of Asia, which continent being the seat of the great chain of mountains called Taurus, gives us the definition of the other name of Ilium, Τροιη (quasi Ταυροη). To view Ægypt alone in the poetical Troy of the Iliad, would be to stop very short indeed of the poet's meaning; and yet on reflection it will appear that this reference to Asia and to Ægypt, under the name of Troy, will only be another thing and the same, as I shewed before in regard to the two names of Paris, since it is evident from the stupendous masses of architecture in Ægypt, and the long and peaceable possession which such splendid remains prove to have been enjoyed by those who held the dynasty there, that Ægypt was anciently a common and habitual medium

of communication between Europe and Asia, and a step, as it were, from the former to the latter. For who were the Greeks who laid siege to Troy, as in either way above defined? Who, but the Europeans? The common epithet applied to the Greeks in the Iliad, Καρηκομοωντες Αχαιοι, alludes to the Europeans making their hair a source of ornament in their dress; whereas the Asiatics almost invariably cover it with the turban. Another epithet, no less commonly applied to the Greeks, εὐκνημιδες, alludes to the Europeans exhibiting their legs bare, with all the grace that nature gives them, whereas the Asiatics invariably cover them with long robes, or loose and heavy pantaloons. So again the epithet καλλιγυναικα, applied to Αχαϊαδα, does justice to the beauty of European women, as compared with the Asiatics. It appears also that there is a clear distinction taken in the Iliad between the Europeans and Asiatics in point of religion; for while Achilles, considered as representing the Nile and Ægypt, sides with the Greeks (because, as I have supposed, Ægypt was at the time in question possessed by Europeans, professing of course the religion of Europe), Priam sides with the Trojans, because all the rest of Africa is Mahommedan; and upon this ground may one explanation be assigned why the same country, Africa, is represented in the poem by two heroes, Achilles and Priam, in opposition to each other. The identity of religion furnishes a reason likewise why Hector, Paris, and the rest, are fabled to be the sons of Priam, since all the extensive countries, represented by those heroes, alike profess Mahommedism. Lastly, it appears also, that the geographical divisions of Europe and Asia, conformable to the same

divisions of the present day, are noticed by the poet; for in the 77th line of the 3d Iliad, it is said of Hector,

Και ρ' ες μεσσον ιων Τρωων ανεξεργε φαλαγγας
Μεσσῳ δερος ελων·

for the circumstances of a branch of Mount Taurus rising in Asiatic Turkey, and of Asia's beginning in that country (represented as it is by Hector), seem to be brought into view by those expressions, and the line of division itself seems referred to by the words μεσσῳ δερος. Perhaps also there may be an allusion to the city of Constantinople in the last word, δερος, as constituting the door between Europe and Asia; which door is again noticed, by πυλαι in ευρυπυλοιο, where Constantinople (Κων πολιν) is mentioned (as well as the neighbouring Greek islands) in the 677 of the 2 Iliad,

Και Κων Ευρυπυλοιο πολιν νησους τε Καλυδνας.

But what hero represents the British islands all this while? For surely, when beauty and a Helen are the prize, or dominion over a sea the object in view, my brave countrymen can never be supposed to stand idle and take no part in the contest.—By whom would we wish to see these happy islands represented rather than by Nestor; in whose character are at once depicted, wisdom, courage, justice, experience, science, eloquence, humanity, military skill, in short, all the noble qualities that adorn the good and the great. The following lines of the catalogue prove the representative character of Nestor, as just assigned, 2 Il. 591:

Οι δε Πυλον ενεμοντο και Αρηνην ερατεινην
Και θρυον Αλφειοιο πορον και ευκτιτον Αιπυ

Και Κυπαρισσηεντα και Αμφιγενειαν ενα
Και Πτελεον και Ελος και Δωριον· ενθα τε Μεσαι
Αντομεναι θαμυριν τον θρηϊκα πανυσαν αοιδης—
Αιδε χολωσαμεναι τωηρον θεσαν, αυταρ αοιδην
Θεσπεσιην ανελοντο και εκλελαθον κιθαριστην
Των αυθ' ηγεμονευε Γερηνιος ιπποτα Νεστωρ.

By Πυλον, from πυλα janua, I understand England, with reference to the two famous Straits, Passages, or Doors of St. George's Channel and Dover, just as the Strait of Babelmandeb at the mouth of the Arabian Gulf is so called from bab, a gate. By Αρηνην I understand Ireland, or Ierne; by θρονον, the passage through or thoroughfare of Αλφειοιο πορον, the pass of the letter alpha; the two British isles exhibiting in fact the shape of that letter; by εϋκτιτον αιπυ, the Highlands of Scotland; by Κυπαρισσηεντα, the districts of North Britain, within which the Scotch firs are found; by Αμφιγενειαν, the narrow part of England about Durham, where the land is nearly cut through by the sea on each side of it; by Πτελεον, I understand Ireland again, which has the shape of a wing; by Ελος, Wales; by Δωριον, Dover; and the fable that follows relates to the sands in the neighbourhood of the Goodwins; which, in a poetical sense, almost blind the river Thames (θαμυριν, quasi Thame and ρεω) at its mouth: for by the Muses (not to particularize them here) are to be understood certain detached portions of the sea, or large rivers, the personification of which, by their motion, linear shape, &c, constituting one of the main sources of ancient poetry, might well cause them to preside over poetry as goddesses: in Γερηνιος, there appears an allusion to the British islands, as to a rainy country (quasi γη,

rainy), the same allusion having before been intended by the rainy alpha, in Αρηνη; and in ιπποτα there is a reference to the inhabitants of these islands being much addicted to navigation, as well as their being fond of horses; for ιππος very often means a ship in Homer, as I have elsewhere more fully observed; and by ιπποτα, therefore, I clearly understand a distinguished navigator and great sea-commander.

The geographical position of Nestor's country relative to that of Agamemnon (Spain and France), namely, as being over them, or over their head, is noticed by the 59th line of the 2d Il. Στη δ' αρ' υπερ κεφαλης· and when Nestor is mentioned in 1 Il. 252,

Εν Πυλω ηγαθεη μετα δε τριτατοισιν ανασσεν,

I think there is not merely an allusion thereby to the triangular shape of the British isles, but to the three estates of their government, to the form of their municipal constitutions, which is commonly threefold, consisting of a mayor and two councils, to the like form of their judicial constitution in a judge and two juries; and when Nestor (England) says of himself ηρχον εγω μυθοιο, the poet seems to have intended to intimate that the first invention of the fabulous method of composition, which was threefold, is to be ascribed to the English also.

Nor let it be imagined, because the poet has constituted Agamemnon (Spain and France) generalissimo of the Greeks, that it was therefore his intention to place these islands in a rank subordinate to those countries. That arrangement seems to have been made only with analogy to the general manners of the inhabitants

of those countries, in whom, through all ages, there has been an inherent love of command and power (which, in point of extent of territory, they have in fact enjoyed), and whose governments have at all times been strictly monarchical and military. But the pre-eminent importance of Nestor's character is manifested in every page of the Iliad; the great antiquity of his influence in Europe appears as well from his age as from the frequent reference he makes to his former exploits,

Ειθ' ως ηβωοιμι, &c. &c.

and in all cases of doubt or difficulty, his advice is decisive, as 7 Il. 325,

——— ε και προσθεν αριστη φαινετο βελη.

His importance further appears from frequent passages in the Iliad, similar to the following,

2 Il. 21 Νεστορι, τον ρα μαλιστα γεροντων τι' Αγαμεμνων,

and from Agamemnon's holding a council of the Grecian heroes, not at his own ship but at Nestor's; and its being held on board, or near to a ship, marks likewise the consequence attached to a maritime power, and it is to be noted that it is treated as a royal power, as evidenced by the word βασιληος.

2 Il. 52 Βελη δη πρωτον μεγαθυμων ιζε γεροντων
Νεστορι παρα νηι Πυληγενεος βασιληος.

His paternal regard to the welfare of his people, as a king, may be observed in the repeated phrase of ποιμενι λαων, in these lines,

5 Il. 565 Τον δ' ιδεν Αντιλοχος μεγαθυμε Νεστορος υιος
Βη δε δια τρομαχων· περι γαρ δις τοιμενι λαων·
Μη τι παθη——
Αντιλοχος δε μαλ' αγχι παριστατο τοιμενι λαων
Αινειας δ' ε μεινε, θοος περ εων πολεμιστης,
Ως ειδεν δυο φωτε παρ' αλληλοισι μενοντε—
Αυτω δη στρεφθεντε, μετα τρωτοισι μαχεσθην·

These lines also carry us to Ireland, which is represented by Nestor's son, Antilochus. And the filial regard and affectionate anxiety of Ireland for the parent country, as well as the cordial unshaken union of the two countries, and pre-eminent bravery of their inhabitants, are marked in every syllable of them; there is likewise a special allusion by the word τρωτοισι, which it would be premature to explain in these chapters.

I have now observed upon most of the principal heroes of both the Greeks and Trojans; but there remain without doubt several more, even of that description, upon whom I shall remark hereafter, in their turn: but as to the multitude of inferior characters, named in the Iliad, I cannot undertake to notice them,

2 Il. 448 Πληθυν δ' εκ αν εγω μυθησομαι ηδ' ονομηνω
Ουδ' ει δεκα μεν γλωσσαι δεκα δε στοματ' ειεν,

though the truth with which they are drawn proves that the poet had the most accurate and minute knowledge of the countries which they represent. But in pursuit of my intention, to bring under view in these chapters the geographical notices of the poet, of the larger kind, I proceed to remark upon a few other countries in Europe, Asia, and Africa, not hitherto mentioned.

The considerable island of Crete, in the Mediterranean, seems to be undisguisedly represented by Idomeneus in the Iliad, as well in respect to its secondary fable as its primary; and when Idomeneus is compared to a wild boar, in

4 Il. 253 Ιδομενευς μεν ενι προμαχοις σϋι εικελος αλκην,

it is perfectly apposite, since the island of Crete has in fact a resemblance in shape to that animal, with its back turned towards Africa and head to the island of Rhodes. But the character of Meriones, the friend of Idomeneus, is enveloped in more disguise: as his troops, however, are said to be stationed last in point of position,

Μηριονης δ' αρα οι πυματας ωτρυνε φαλαγγας,

I allot to him the island of Cyprus, the next island to Crete of any considerable magnitude, and the last in the Mediterranean. The name of Μηριονης may not be inapplicable to the island of Cyprus, from its having some resemblance in shape to the human thigh, μηρος; and, if that resemblance exists, on considering the relative situation of the town of Paphos, in that island, one cannot be at a loss to know why Paphos was the favourite spot of Venus, in that her favourite isle,

8 Odyss. 358 Η δ' αρα Κυπρον ικανε φιλομμειδης Αφροδιτη
Ες Παφον ενθαδε οι τεμενος βωμος τε θυηεις·

In regard to the north of Europe, the following lines seem clearly to be descriptive of the remotest parts:

2 Il. 828 Οιδ' Αδρηστειαν ειχον και δημον Απαισε
Και Πιτυειαν εχον——
Των ηρχ' Αδρηστος τε και Αμφιος λινοθωρηξ.

If the explanation I have before offered of Αδρηστος, quasi Adder-Ice, be recollected, that term and Αδρηστειαν will have the same meaning here again, and mark the countries in question to be Lapland, and (by δημον Απαιστ) Iceland perhaps; while Πιτυειαν refers to the pine-trees which abound in those high northern latitudes, and the space through which the arctic line passes there, is expressed by λινοθωρηξ; as Αμφιος denotes that line to be circular.

Of the countries somewhat less to the north, the following lines seem to contain a notice:

2 Il. 638 Αιτωλων δ' ηγειτο θοας Ανδραιμονος υιος
Οι Πλευρων' ενεμοντο και Ωλενον ηδε Πυληνην
Χαλκιδα δ' αγχιαλον Καλυδωνα τε πετρησσαν.

By θοας I understand the Baltic Sea (quasi, ice thawed); by Αιτωλων, the Swedes, quasi, a country whose people are of tall stature; by Ανδραιμων (from ανηρ and αιμα), Russia, with allusion to the bloody or red colour of the rose; by Πλευρωνα, either the southern side of the Baltic, or Poland perhaps; by Ωλενον, the country of Holstein; by Πυληνην (from πυλα, janua), the country the coast of which forms the entrance into the Baltic at the Cattegat; by Χαλκιδα αγχιαλον, the rocky country of Norway, bordering on the Atlantic Ocean; and by Καλυδωνα, Denmark.

Having been led just now to make mention of Russia, I take occasion to pass into Asia for a moment, in order to notice an extensive sea, the Caspian, which confines upon Russia; as I might otherwise be obliged to introduce the mention of it perhaps on an occasion less suitable even than the present. In the following lines,

2 Il. 734 Οι δ' εχον Ορμενιον, οι τε κρηνην Υπερειαν
Οι δ' εχον Αστεριον Τιτανοιο τε λευκα καρηνα
Των ηρχ' Ευρυπυλος Ευαιμονος αγλαος υιος,

the name Ορμενιον would seem to be referable to Armenia, which lies between the Caspian Sea and the Black Sea; κρηνην to the river Wolga; Υπερειαν, to the Caspian Sea itself; the term denoting that that sea and its great river Wolga are perfectly inland (υπερ αιαν). Αστεριον relates to the city of Astracan, at the mouth of the Wolga. Τιτανοιο λευκα καρηνα seem to refer to the snowy mountains, in which lie the sources of the Don, or Tanais (Τιτανοιο), which falls into the Black Sea, but has a course in the same direction, and bordering upon the Wolga; Ευρυπυλος has been before explained to be referable to the Black Sea itself; and by the allusion to the blood-colour, or redness of a rose, the word αιμα in Ευαιμονος, there is once more a reference to Russia, whose provinces extend to the Black Sea.

I have already said much of Africa, in treating of various characters, but I now add a few words more upon that continent, with reference to Sarpedon, 2 Il. 876, Σαρπηδων δ' ηρχεν Λυκιων. I derive his name from Ζαρα επι αιδων; and by an allusion to the great Desert of Barbary, called Zara, and to what I have before observed of αιδως, I take this hero to represent the negro race (thus once more represented) which inhabits the district in question: for though the term Λυκιοι may contain an allusion to λευκος, white, yet do I understand by it the very reverse of λευκος; just as the poet used the word καλλιστος in the same ironical sense, in speaking of Νιρευς. In the following lines of a speech of Sarpedon:

5 Il. 578 Και γαρ εγων, επικερος εων, μαλα τηλοθεν ηκω
Τηλε γαρ Λυκιη, Ξανθω επι δινηεντι,
Ενθ' αλοχον τε φιλην ελιπον και νηπιον υιον
Καδδε κτηματα πολλα—

the word επικερος denotes that the blacks are the slaves of the whites; and the remainder of the passage, that as such they are transported to a distance (and a great distance, μαλα τηλοθεν) from Λυκιη (the disguised name of their own country), situate upon the sandy river Gain (implied by Ξανθῶ), and that they are separated from their wives, children, and possessions, alluding particularly perhaps by κτηματα πολλα, to the gold-dust which they collect in their own country and barter for European produce. In the third chapter I shall offer some further evidence of the very ancient transportation of the negroes from Africa.

As to the islands on the western side of Africa, I would shortly observe, that that of St. Helena is alluded to under the character of Ελενος, in

12 Il. 94 Των δε τριτων Ελενος και Δηιφοβος θεοειδης—

while Δηιφοβος, of the same line, may perhaps relate to the island of Teneriffe, on the same side of Africa; its famous mountain being referred to by a part of the word ο βος (for ταυρος, a mountain); its name itself, by another part, ιφ, iffe, and the shining of the ice at the top of its peak by the remaining part of the name, from δαιω, to shine.

Of the islands on the eastern side of Africa, that of Socotora, near the entrance into the Arabian Gulf, is noticed, about the middle of

the 11th Iliad, under the character of Σωκος; and the allusion to blood, in the 458th line there,

Αιμα τε οι σπασθεντος ανεσσυτο,

refers to the name of the Erythræan, or Red Sea, which washes its shores. The great island of Madagascar, on this same side of Africa, is represented with much detail in the 10th Iliad, under the character of Dolon, and an explanation of the fable that respects him there, would involve the solution of a very important natural phænomenon; but the subject belongs rather to a consideration of the third fable of the Iliad. I shall merely observe here, that the helmet of Dolon, 10 Il. 335, Κρατι δ' επι κτιδεην κυνεην, has a reference to the general form of the island of Madagascar, which has the shape of a weazel (κτιδεην) with its head and back towards India; and the particular point to which the head of the weazel is turned, namely, Bombay, is covertly noticed by the word βαμβαινων, in the 375th line following,

——ο δ' αρ εστη ταρβησεντε, βαμβαινων·

Being now arrived once more in India, of which some further details shall be offered in the next chapter, and having already exceeded the limits of what some writers have thought to have been known to the ancients in geography; and since it was not far from Bombay, namely, in the province of Guzerate, on the western border of India, that Alexander is supposed to have erected his twelve altars, and begun his march back towards Greece, being unable to prevail upon his soldiers to go further eastward; I here put a period to this chapter.

CHAPTER THE SECOND.

The peninsula of India has been in all ages so distinguished for its fertility, wealth, and advancement in the arts, that, if known at all to Homer, it is not likely it should escape a very particular observation, and I find it accordingly repeatedly noticed by him under different characters of the Iliad, besides that of Paris. In Pandarus, for instance, we may again see India, as his name seems to bespeak (quasi, ϖαν δαρ), almost every officer in that country having the name of his office terminated by Dar, as Havildar, Killedar, Subahdar, &c. &c.; and though it is possible that the name may be derived from Pandaram, a sort of religious sect in India; yet when we see the same country again personified in the person of Dares, in

5 Il. 11 Ην δε τις εν Τρωεσσι Δαρης αφνειος αμυμων,

it can scarcely be doubted that the former derivation (quasi Dar and αια) is the more correct. The following lines state Pandarus to be the son of Λυκαων,

4 Il. 89 Ευρε Λυκαονος υιον—
———αμφι δε μιν κρατεραι στιχες ασπισταων
Λαων, οι οι εποντο απ' Αισηποιο ρϋαων,

which name of Λυκαων I derive from λευκος, as allusive to the white muslin dresses in which the Indians clothe themselves; while in the word Αισηποιο (quasi, αια, Sepoy) there is a reference to the well-

known Sepoy troops of that country, and in ροαων to its many great rivers: so also in the 103d line, still relating to Pandarus,

Οικαδε νοστησας ιερης εις αστυ Ζελειης,

we may see disguised in Ζελειη, Delhi, the capital of India: if now we compare these citations with the account given of Pandarus in the catalogue,

2 Il. 824 Οι δε Ζελειαν εναιον
Αφνειοι, πινοντες υδωρ μελαν Αισηποιο
Τρωες, των αυτ' ηρχε Λυκαονος αγλαος υιος,
Πανδαρος—

in which the city of Delhi, and the Sepoys (with their black complexion, under the idea of a dark-coloured river), are again in the same manner noticed; no doubt will remain of what the poet really intended: again, under the word αγλαος, a reference seems to be had to the diamonds found in India, and used by the natives in the ornament of their dress, while the 827 of Il. 2, relating to Pandarus,

Πανδαρος, ω και τοξον Απολλων αυτος εδωκεν,

shews that the curve or bow of the tropical circle crosses the heart of India, as represented by him.

As to the way by which the ancients proceeded to India, I have already spoken of that in treating of the Scæan Gates, and in my cursory observation on the fable of the marriage of Peleus and Thetis. I think likewise that when, in the 221 of the 16 Il. Achilles makes a libation to Jupiter, upon the departure of his friend Patroclus, clad in the arms of the former (that is, upon the Delta's (Patroclus) going out of view when overflowed by (Achilles) the

Nile); a poetical allusion is made to the famous canal of communication between the two seas, which in fact would be most serviceable at the time of such annual inundation;

———χηλε δ' απο τωμ'. ανεωγε
Καλης δαιδαλεης την οι θετις αργυροπεζα
Θηκε———ενθα δε οι δεπας εσχε—
Νιψατο δ' αυτος χειρας αφυσσατο δ' αιθοπα οινον—

where, among other circumstances, we have, in the word χειρας, an oblique reference to the canal's passing by the city of Cairo. This famous canal is again particularly noticed in 6 Il. 298,

Τησι θυρας ωιξε θεανω καλλιπαρηος
Κισσηϊς αλοχος Αντηνορος—

where Κισσηϊς alludes to the town of Suez (quasi, γη, σηις), which town of Suez gives the canal its modern name, being situate at its east end, opposite the coast of Arabia (represented by Αντηνωρ), whose wife Κισσηϊς is fabled to be; her epithet θεανω, alluding perhaps to the current that runs at the upper end of the Arabian Gulf (θεω, curro, and ανω), without having any river for its apparent cause. The name of Suez is still more nearly approached in Κισσευς (quasi γη, Suez), in the following lines, where the town is again in fact referred to,

11 Il. 223 Κισσευς τον γ' εθρεψε——
———ος τικτε θεανω καλλιπαρηον:

finally, it is stated expressly in the following passage, that it was by this canal that Paris ran away with Helen (the Mediterranean):

6 Il. 288 Ενθ' εσαν οι πεπλοι ποικιλοι εργα γυναικων
Σιδονιων· τας αυτος Αλεξανδρος θεοειδης
Ηγαγε Σιδονιηθεν επιπλως ευρεα ποντον
Την οδον ην Ελενην περ ανηγαγεν ευπατερειαν—

which passage, as it notices the fine linens of India, brought to Europe by that canal, so in the following lines,

4 Il. 141 Ως δ' οτε τις ελεφαντα γυνη φοινικι μιηνη
Μῃονις ηε Καειρα παρηϊον εμμεναι ιππων,

and again, in ιππηες φορεειν and κοσμος ιππω, of the same passage, we may see it poetically observed, that the Indians were highly famous for their works in ivory; and an insinuation is also thrown out there, that their ιππος, or beast of burden, is the elephant, and that ivory is the elephant's tooth, παρηϊον ιππων.

But as we have a very detailed description of India given us in the Odyssey, in the character and fable of Nausicaa, I shall go into some length in the consideration of her, and of her father and mother, and thereby shew the intimate knowledge that Homer had of the East. The name of Ναυσικαα may be well suited to India, with reference to the practice of coasting and river-navigation so common there, and the final αλφα may relate to the general shape of India, as extending from the Penjab downwards, and intercepted between the Indus and Ganges; or ναυσι, ικομαι and αλφα may allude to it, as the country to which the English (denoted as before, by αλφα) go in their ships; or it may be referable to it as being the αλφα which the English had acquired by their pre-eminence as a maritime power; of which more hereafter. The habit of the Indian natives, of con-

fining themselves to a vegetable diet and abstaining from animal food, seems to be covertly noticed in Nausicaa's dismissing her mules, in order τρωγειν αγρωστιν μελιηδεα, 6 Od. 90. The linen manufactures of that country (and that they were of that material clearly follows from their being so often stated to be of a nature fit for washing) are very frequently brought under our observation; thus in 6 Od. 58,

——ινα κλυτα ειματ' αγωμαι
Ες ποταμον πλυνεσσα—

and a few lines afterwards, νεοπλυτα ειματ' εχοντες· again, in 6 Od. 31, αλλ' ιομεν πλυνεσσαι, et passim; and the great abundance of that manufacture is implied by Nausicaa's telling Ulysses, in 6 Od. 192,

——σκ αν εσθητος δευησεαι·

Nor are the ordinary linen productions of India (commonly called piece-goods) only noticed; its finer manufactures could not fail to attract the poet's attention; and this perhaps may be seen from the epithet λευκωλενος being so often applied to Nausicaa, as with reference to the white muslin of her dress; but however that may be (since that epithet is undoubtedly often applied to other heroines), the fulness of the folds of that particular manufacture seems to be particularly referred to, when, upon Ulysses's putting on the clothes given him by Nausicaa,

Αμφι δε οι ειματ' εσσε τα οι πορε παρθενος αδμης,

they had the effect of making him look taller and bigger,

6 Od. 229 Τον μεν Αθηναιη θηκεν Διος εγγεγαυια
Μειζονα τ' εισιδεειν και πασσονα,

as the muslin dress is apt to do; though, indeed, to produce the first of those two effects, the addition of the turban would be necessary, and that seems to be expressly alluded to in the next line,

——καδδε καρητος
Ουλας ηκε κομας υακινθινω ανθει ομοιας.

The intermixture of gold and silver in the muslins with which Nausicaa clothed Ulysses, is most beautifully noticed in the following simile:

6 Od. 231 Ως δ' οτε τις χρυσον περιχευεται αργυρω ανηρ
Ιδρις ον Ηφαιστος δεδαεν και Παλλας Αθηνη
Τεκνην παντοιην χαριεντα τε εργα τελειει
Ως αρα τοι κατεχευε χαριν κεφαλη τε και ωμοις
Εζετ' επειτ' απανευθε κιων επι θινα θαλασσης
Καλλει και χαρισι στιλβων θηειτο δε κερη.

And it may be added, that the diamonds of India, and the use of them in the dresses of the natives, seem to be referred to in the following lines from the 6th Iliad, 294,

Σιδονιων πεπλοι παμποικιλοι εργα γυναικων
Των εν' αειραμενη Εκαβη φερε δωρον Αθηνη
Ος καλλιστος ην ποικιλμασιν ηδε μεγιστος
Αστηρ δ' ως επελαμπεν·

Having arrived at this point, I may now say, majus opus moveo; for (whatever surprise it may excite) I am now about to prove that Homer had a most intimate knowledge of China; a conclusion which results so very obviously from a comparison of the Odyssey with the modern books upon that country, that I was greatly asto-

nished to find myself the first to infer it. Who were the Phæacians, if they were not the Chinese?—The name of Phæacian has a clear reference to their god Fohi; as that of Nausicaa's father, their prince, Αλκινοος (derived from κιν, or κινοος, with the particle al prefixed), is sufficiently indicative of the Chinese; and their name is further repeatedly brought into notice, in respect of the Phæacians, by the frequent mention of ξεινες, ξεινοις, &c. as, among many other instances,

in 7 Od. 32 ——ϗ γαρ ξεινες οιδε, &c.
and 7 Od. 190 Ξεινον ενι μεγαροις ξεινισσομεν.

The remote situation of Alcinous's country, and the unmixed race of its inhabitants, are noticed in these two lines,

6 Od. 204 Οικεομεν δ' απανευθε ϖολυκλυστω ενι ϖοντω
Εσχατοι, ϗδε τις αμμε βροτος επιμισγεται αλλος,

and a more enlarged description of them, and of their country, in the lines that come shortly after,

6 Od. 262 Αυταρ επην πολιος επιϐησομεν ην περι ϖυργος
Υψηλος καλος δε λιμην εκατερϑε ϖολησ—
Ενϑαδε τε σφ' αγορη καλον Ποσιδηιον αμφις—
—ιστοι και ερετμα νεων και νηες ϊσαι
Ησιν αγαλλομενοι ϖολιην ϖερωσι θαλασσαν
Των αλεεινω φημιν αδευκεα μητις οπισσω
Μωμευη, μαλα δ' εισιν υπερφιαλοι κατα δημον.

The excellent harbours of the Chinese; their superb canals, ρυτοισιν λαεσσι κατωρυκεεσσ' αραρυιαι; their well-known disposition to mock foreigners; and the very remarkable degree to which they are given to navigation, upon their rivers and sea-coasts, are all successively noticed.

The antipathy which they entertain against foreigners is observable in the first of the following lines,

7 Od. 33 Ουδ' αγαπαζομενοι φιλεσσ' ος κ' αλλοθεν ελθοι
Νηυσι θοησι τοιγε τεποιθοτες ωκειησιν,

as the second of them again notices their devotion to maritime pursuits; and that circumstance is remarked in almost every page that treats of the Phæacians, so that they are often styled, as in 13 Od. 166,

Φαιηκες δολιχηρετμοι ναυσικλυτοι ανδρες·

and as the strongest confirmation of such their habits, Neptune himself, in his address to Jupiter, 13 Od. 130, says that the Phæacians were of his own family,

Φαιηκες, τοι τερ τοι εμης εξεισι γενεθλης·

Ulysses is told that when he comes to βασιληος δωματα, Pekin, or the emperor's palace there, he will find διοτρεφεας βασιληος δαιτην δαινυμενες (7 Od. 59), alluding to the powerful princes and even kings who follow the court of the emperor of China; and to his custom of entertaining them with banquets, a circumstance noticed at more length hereafter: the prodigious respect, approaching to adoration, which is paid to the emperor is remarked, in 7 Od. 11,

Φαιηκεσσιν αναασσε θεα δ' ως δημος ακουεν—

and his palace is described with minute detail in the passage which follows the 81st line of the 7th Odyssey, but which is too long to cite here: it is sufficient to observe, that every word of it applies to the Chinese, as is evidenced by the allusion to the granite foundations

on which the larger buildings of China are generally erected; the shining yellow tiles which constitute an ornament peculiar to the emperor's palace; the lofty roofs; and the doors of real gold, which in fact are stated to exist in the temples or palaces at Pekin: nor do the lines above cited appear to be a description merely of the emperor's palace; since in many particulars they are applicable to the city of Pekin, βασιλης δωματα, and even to the country of China at large; and so, αργυρεοι σταθμοι, are not only descriptive of the silver ornaments in the interior of the temples and palaces, or perhaps the images and vases of white porcelaine; but probably also to the harbours of the Piho, or White River, and χρυσεη κορωνη, to the famous canal which unites the Yellow with the White River. The pagodas (κυνες, cones), the Nankin cloths (πεπλοι εϋνητοι), the peculiar yellowish colour of which is expressed under the words χρυσειοι κηροι (unless the word χρυσειοι there, should be supposed to refer to the olive-coloured silk dresses of the boys that assist in their temples, or to the yellow dresses worn solely by the emperor's own family); the habits of festivity of the Chinese, πινοντες και εδοντες; their fireworks and nightly illuminations, αιθομενας δαιδας φαινοντες νυκτας; the numerous rivers that flow through China, πεντηκοντα δμωαι γυναικες; the skill of the women in the loom, as of the men in navigation; the famous gardens of the emperor; are all circumstances applicable to the Chinese of the present day; and the few last lines of the passage referred to, which are expressive of the perpetual succession of fruits, I interpret to relate to the great extent of the Chinese empire, which, traversing all sorts of climates, furnishes the fruits of all of them in some part of the country or other, at all times of the year.

The names of the persons of distinction among the Phæacians mentioned

8 Od. 112, et seq. Ωρτο μεν ακροονευς και αγχιαλος και ερετμευς
Ποντευς τε, &c. κλυτονηος, &c.

almost all of them refer to the skill of the Chinese in navigation; though one of them, Λαϊοδαμας, seems to have relation to their skill in hewing and transporting the massive stones, for the use of which they are so famous in constructing their canals, bridges, and other public works.

The predilection which the Chinese entertain for fat people is noticed in these lines,

8 Od. 20 Και μιν μακροτερον και παασσονα θηκεν ιδεσθαι
Ως κεν Φαιηκεσσι φιλος παντεσσι γενοιτο
Δεινος τ' αιδοιος τε—

The very remarkable propensity of the lower classes of the Chinese to industry, trade, and commerce, appears from

7 Od. 136 Ευρε δε Φαιηκων ηγητορας ηδε μεδοντας
Σπενδοντας δεπαεσσιν εϋσκοπω Αργειφοντη
Ω πυματω σπενδεσκον οτε μνησαιατο κοιτε.

Their whitish sails, made of matting, seem alluded to in

8 Od. 55 ——ανα δ' ιστια λευκα τετασαν—

and their superior excellence in the practice of sculling, or managing the oar as a rudder, in

7 Od. 327 Ειδησας δε και αυτος εγι φρεσιν οσσον αριστοι
Νηες εμαι και κεροι αναρριπτειν αλα πηδω—

their custom of sitting upon smooth polished stones, such as we commonly see represented in their gardens, as exhibited in their paintings, in

8 Od. 6 Ελθοντες δε καθιζον επι ξεστοισι λιθοισι—

the prodigious population of their country, their multitudinous crowds, and habit of gazing at foreigners, in

8 Od. 16 Καρπαλιμως δ' εμπλητο βροτων αγοραι τε και εδραι
Αγρομενων, πολλοι γαρ εθηησαντο ιδοντες—

again, in

8 Od. 58 Πληντο δ' αρ' αιθουσαι τε και ερκεα και δομοι ανδρων
Αγρομενων· πολλοι δ' αρ' εσαν νεοι ηδε παλαιοι—

and again,

8 Od. 110 Βαν δ' ιμεν εις αγορην αμα δ' εσπετο πυλος ομιλος
Μυριοι, αν δ' ισταντο νεοι πολλοι τε και εσθλοι—

their custom of proceeding to council or other public assemblies, at sunrise, seems to be noticed in

7 Od. 222 Υμεις δ' ορτυνεσθε αμ' ηοι φαινομενηφι—

as are the embassies which the Chinese are so famous for receiving and entertaining, in

7 Od. 227 Εκελευον πεμπεμεναι τον ξεινον·

again,

8 Od. 30 Πομπην δ' ορτυνει—
Ημεις δ' ως τοπαρος περ επορτυνωμεθα πομπην·

and again,

7 Od. 191 ——επειτα δε και περι πομπης
Μνησομεθ' ως χ' ο ξεινος ανευθε πονε και ανιης
Πομπη εφ' υμετερη ην πατριδα γαιαν ικηται.

The emperor's custom of making a superb banquet for the ambassadors before their departure is remarked in

8 Od. 38 —επειτα θοην αλεγυνετε δαιτα—

and again, in

8 Od. 62 Τετυκοντο δε δαιτ' ερατεινην·

and that of reciprocally making presents at that time, in

8 Od. 545 Ενεκα γαρ ξεινοις ταδ' αιδοιοιο τετυκται
Πομπη και φιλα δωρα τα οι διδομεν φιλεοντες.

The particular custom of making presents of wearing apparel, which prevails very generally in the East, is noticed in 7 Od. 238, τις τοι ταδε ηματτα δωκεν; and further appears from the collection of presents made to Ulysses by the great men of the Chinese court, upon his taking leave of them, in the 13th Odyssey, according to the emperor's orders, given in

8 Od. 390 Αλλ' αγε οι δωμεν ξεινηιον ως επιεικες
——φαρος εκαστος εϋπλυνες ηδε χιτωνα.

This perhaps may be the proper occasion to take a more particular notice of the manufacture of porcelaine, for which the Chinese have in all ages been so distinguished; for, among the other presents made to Ulysses upon his departure, which presents serve to denote the peculiar products of the several parts of the country of China; the one which the emperor himself bestows upon him, consists of a vase of that manufacture,

8 Od. 430 Και τοι εγω τοδ' αλεισον εμον περικαλλε' οπασσω
Χρυσεον οφρ' εμεθεν μεμνημενος ηματτα παντα—

which objects are again noticed in

13 Od. 10 Ειματα μεν δη ξεινω ἑυζεστω ενι κηλω
Κειται——αλλ' αγε οι δωμεν τριποδα μεγαν ηδε λεβητα
Ανδρακας—

I am inclined to think also that the term σκηπτυχοι in the following lines,

8 Od. 41 ——αυταρ οι αλλοι
Σκηπτυχοι βασιληες εμοι τρος δωματα καλα
Ερχησθ' οφρα ξεινον ενι μεγαροις φιλεωμεν
— — — — — τοι δ' αμ' εποντο
Σκηπτυχοι·

refers to the present of a sort of sceptre which the emperor bestows upon the ambassadors of the minor kings or princes of his empire, at the time of their taking leave; and notwithstanding all the amusing contrivances resorted to by our late embassy, with the view of asserting an equality of rank, I think the acceptance of such a sceptre by our ambassador, was understood, by the Chinese at least, as an admission of the inferiority of the ambassador's country in the scale of dignity.

The habit of boasting, which indeed is one of the distinguishing qualities of the Chinese, is stated in

6 Od. 276 Μωμευη, μαλα δ' εισιν υπερφιαλοι κατα δημον—

and appears from the epithet κερτομεοντες, applied to them, in 8 Od. 154; which boasting it was, or perhaps their lying (λιην), that made Ulysses angry, and provoked him to challenge them, in

8 Od. 206 Δευρ' αγε πειρηθητω επει μ' εχολωσατε λιην·

It is certain, however, that they have some talents, in which they are not to be surpassed by any nation in the world: their skill in different exercises of the body, for instance, is noticed with applause and wonder in many places in the Odyssey; and their superiority in such as depend on strength, dexterity, or suppleness of limbs, and particularly their remarkable agility of foot, is dwelt upon in the following lines, 8 Od. 263, which, as well as the quotation next succeeding, I particularly wish to be compared with the accounts of the agility of the Chinese, which are given in modern books:

——αμφι δε κεροι
Προθηβαι ισταντο δαϊμονες ορχηθμοιο
Πεπλιγον δε χορον θειον ποσιν αυταρ Οδυσσευς
Μαρμαρυγας θηειτο ποδων θηειτο δε θυμω.

Their skill in tumbling is further more particularly remarked, in 8 Od. 370, where the emperor Αλκινοος orders two persons,

——μεναξ ορχησασθαι——
Οι δ' επει αν σφαιραν καλην μετα χερσιν ελοντο
Πορφυρεην την σφιν Πολυβος ποιησε δαϊφρων
Την ετερος ριπτασκεν ποτι νεφεα σκιοεντα
Ιδνωθεις οπισω οδ' απο χθονος υψος αερθεις
Ρηιδιως μεθελεσκε παρος ποσιν εδας ικεσθαι
Αυταρ επειδη σφαιραν αν' ιθυν πειρησαντο
Ωρχεισθην δ' ηπειτα ποτι χθονι πολυβοτειρη.
Ταρφε' αμειβομενω κεροι δ' επεληκεον αλλοι
Εσταοτες κατ' αγωνα πολυς δ' υπο κομπος ορωρει——

and their performances were so extraordinary, that Ulysses exclaimed, σεβας μ' εχει εισοροωντα.

Their skill in music is not thought to be great by the Europeans, but their love of it, such as they have it, is well known to be considerable, and the Odyssey takes frequent notice of it in the Phæacians: their fondness for poetry is not less remarkable, and that appears from the repeated introduction of Demodocus and his tales; and this gives me occasion to say a word of the blindness of that poet, as mentioned in

8 Od. 63 ——εγγυθεν ηλθεν αγων εριηρον αοιδον
Τον περι Μεσ' εφιλησε διδε δ' αγαθοντε κακοντε
Οφθαλμων μεν αμερσε διδε δ' ηδειαν αοιδαν.

This blindness I should account for, in the same manner as I did in the first chapter for that of θαμυρις (the Thames); from the shallowness which extends to a vast distance at sea at the mouths of the Pi-ho and Whang-ho, the White and Yellow rivers of China, so that it may be said, the eyes of those rivers are put out; and the name Δημοδοκος, I account for from the immense concourse of people constantly assembled on those rivers (connected as they are by the famous canal), so that they should appear in a manner quite covered, and that the people should be seen rather than the water (δημος and δοκεω).

But almost all the favourite pursuits and characteristic qualities of this most extraordinary people are summarily comprised in the following speech of the emperor Αλκινοος himself,

8 Od. 349 Αιει ημιν δαις τε φιλη κιθαρις τε χοροι τε
Ειματα τ' εξημοιβα λοετρα τε θερμα και ευναι—
———οσσον ωεριγινομεθ' αλλων
Ναυτιλιῃ και ωοσι και ορχηστυι και αοιδη—

their banquetings, and the music accompanying them, their dancing (or perhaps their choral dramas), under the words κιθαριστε χορστε; their love of women (or perhaps their practice of polygamy, under the plural ευναι); their constant habit of navigating their rivers and coasts; their agility in exercises, and particularly with their feet; and, finally, their habitual practice of drinking tea (for that, in fact, I understand by λοετρατε θερμα), are all successively introduced.

The words δαις τε φιλη, in the lines last cited seem to allude, nominatim, to the beverage of tea (τε); and the frequent repetition of that particle afterwards (κιθαρις τε χοροι τε, &c.), and particularly as it appears coupled in λοετρα τε θερμα, without doubt had the same thing in view: and the same allusion seems to be made by the words τηδε and τηνδε, in the three following lines, which come very near each other, and which regard the Phæacians, or Chinese, viz.

6 Od. 173 ——οφρ' ετι ωδε και τηδε παθω,
and 6 Od. 178 Ανθρωπων οι τηνδε πολιν και γαιαν εχουσιν,
and 6 Od. 195 Φαιηκες μεν τηνδε πολιν και γαιαν εχουσιν.

The words δαιτην δαινυμενους, 7 Od. 50, are particularly observable under the same idea; and were it not that it might be thought descending to too much minuteness, it might be shewn, in like manner, that tea was usually taken hot, and that it was considered in Europe as a beverage for females.

But though Homer has devoted several entire books of the Odyssey to the Chinese, it is not necessary to resort to that poem to prove that he was perfectly well acquainted with that people: for all their leading characteristics are marked with a stroke of the pen, as it

were, in the Iliad itself. We have seen that the Arabian Gulf is there represented by Thetis; and it may be remembered, that when Thetis is in want of a new suit of armour for her son Achilles, she applies to Ηφαιστος, Vulcan, to make it for her. Now this god Ηφαιστος (for it is here necessary to give an explanation of another of the ancient deities), I have no doubt, was the country of China personified. The name of Ηφαιστος serves no less than that of Φοίνικες, to put one in mind of the Chinese god Fohi: the well-known skill of the Chinese in the mechanic arts is denoted by the epithet κλυτοτεχνης, commonly given to Ηφαιστος: the fertility of their invention, by frequent expressions similar to that in 7 Od. 92, ως Ηφαιστος ετευξε ιδυιησι παραπιδεσσι, and their very singular custom of crushing the feet of their females in infancy so as to cause an artificial lameness for life, is noticed by the word κυλλοποδειων, another common epithet of Ηφαιστος, who indeed makes mention of his own lameness, in 8 Od. 309, ως εμε χωλον εοντα.

But in addition to the circumstances just stated, it may be seen, on examination, that a considerable portion of the description of the shield which Ηφαιστος makes for Achilles, is, in fact, a description of China itself; and it is impossible to imagine a more beautiful or ingenious mode of introducing such a description:

18 Il. 369 Ηφαιστε δ' ικανε δομας θετις αργυροπεζα
Αφθιτον αστεροεντα μεταπρεπε' αθανατοισι
Χαλκεον ον ρ' αυτος ποιησατο Κυλλοποδειων
Τον ρ' ευρ' ιδρωοντα ελισσομενον περι φυσας
Σπευδοντα· τριποδας γαρ εεικοσι παντας ετευχε
Εσταμεναι περι τοιχον ερηρατεος μεγαροιο

Χρυσεα δε σφ' υπο κυκλα εκαστω τυθμενι θηκεν
Οφρα οι αυτοματοι θειον δυσαιατ' αγωνα
Ηδ' αυτις προς δωμα νεοιατο θαυμα ιδεσθαι
Οι δ' ητοι τοσσον μεν εχον τελος κατα δ' κπω
Δαιδαλεα προσεκειτο τα δ' ηρτυε κοπτε δε δεσμυς.

Αστεροεντα denotes the fireworks so much in use with the Chinese; ελισσομενον περι φυσας, the winding of the coasts of China, and the monsoons which blow upon them backwards and forwards, in opposite directions (like the air from a pair of bellows), at different seasons of the year; τριποδας εεικοσι allude to the twenty degrees of longitude comprised within the country of China, which (by supposing the different meridians, including them, to run up to the north pole) form, with their several bases, so many triangles, τριποδας, and have the automatous motion, αυτοματοι, of the earth, and so return to the same point of space again every year (προς δωμα νεοιατο). This passage is at the same time indicative of the extreme admiration the Chinese entertain for self-moving machines. The tripods being incomplete without ears, shew that they were mere triangles as above explained; and the last words, τα δ' ηρτυε κοπτε δε δεσμυς, relate, I think, to the well-known application of the Chinese to the sciences of geography and astronomy, whose province it is to delineate the figure and describe the different circles (δεσμυς) of the globe. Their application to those studies is further evinced by the lines which begin the description of the shield,

18 Il. 483 Εν μεν γαιαν ετευξ' εν δ' ουρανον εν δε θαλασσαν
Ηελιον τ' ακαμαντα σεληνην τε πληθουσαν

Εν δε τα τειρεα ϖαντα τα δ' ϑρανος εστεφανωται
Πληϊαδας θ' Υαδας τε το τε σθενος ωριωνος—

and again, by the following lines,

18 Il. 508 Κειτο δ' αρ' εν μεσσοισι δυο χρυσοιο τάλαντα
Τω δομεν ος μετα τοισι δικην ιθυνταται ειπη—

which seem to allude to the prizes which that people are in the habit of distributing, at their public trials of skill, to the successful competitors in the mathematics.

In the next lines we see Ηφαιστος at work,

18 Il. 410 Η και επ' ακμοθετοιο ϖελωρ αιητον ανεστη
Χωλευων υπο δε κνημαι ρωοντο αραιαι
Φυσας μεν ρ' απανευθε τιθει ϖυρος' οπλα τε παντα
Λαρνακ' ες αργυρεην συλλεξατο τοις επονειτο·
Σπογγω δ' αμφι ϖροσωπα και αμφω χειρ' απομοργνυ
Αυχενα τε στιβαρον και στηθεα λαχνήεντα
Δυ' δε χιτων· ελε δε σκηπτρον ϖαχυ βηδε θυραζε
Χωλευων υπο δ' αμφιπολοι ρωοντο ανακτι
Χρυσειαι ζωησι νεηνεσιν ειοικυιαι
Της εν μεν νοος εστι μετα φρεσι ενδε και αυδη
Και σθενος αθανατων δε θεων απο εργα ισασιν.

The lameness of the Chinese women (as such) which we have before seen ascribed to the god Ηφαιστος himself, is noticed frequently in the lines above extracted. Λαρνακ' ες αργυρεην alludes to the famous canal of stone which unites the White and Yellow rivers; σκηπτρον ϖαχυ, to the bamboo canes in such general use in China; and those words, I think, allude also to the tropic of Cancer, which crosses

China, as the word θυραζε does to the multitude of islands (forming so many πυλας θυρας, januas) in the neighbourhood of the coasts of that country. Σπογγω contains a poetical reference to the very thick fogs which prevail all over the extensive shallows of the Yellow Sea; χρυσειαι, to the name of that sea and the Yellow River, and ζωησι νεηνεσιν ειοικυιαι, to the vast concourse of people usually assembled on that river, so as in a manner to cover it, and give it the appearance of being alive; an idea similar to that before noticed in the explanation of the meaning of Demodocus's name: the two last lines, above cited, allude to the entire union of all the great rivers of China by means of canals.

The four following lines are an accurate description of the monsoons, and the word εεικοσι expresses the number of degrees of longitude through which they prevail:

18 Il. 470 Φυσαι δ' εν χοανοισιν εεικοσι πασαι εφυσων
Παντοιην ευπρηστον αϋτμην εξανιεισαι
Αλλοτε μεν σπευδοντι παρεμμεναι αλλοτε δ' αυτε
Οππως Ηφαιστος τ' εθελοι και εργον ανοιτο·

and the two next that follow denote the general skill of the Chinese in all metallic works, in which fire is used,

18 Il. 474 Χαλκον δ' εν πυρι βαλλεν ατειρεα καττιτεροντε
Και χρυσον τιμηντα και αργυρον.

The five next, containing a general description of the shield, give at the same time a general description of the globe: there are some particulars in it which I forbear from observing upon at present; but I may remark, that the word τριπλακα seems to refer to the three

zones, the torrid and the two temperate; μαρμαρεην, to the ice at the poles; and the line, πεντε δ' αρ' αυτε εσαν σακεος πτυχες, to the five great circles upon the surface of the globe, which it is unnecessary to enumerate.

The passage which I shall next set out, exhibits, in every word of it, a minute description of most of the peculiar characteristics of the Chinese:

18 Il. 491 ——εν τη μεν ρα γαμοι τ' εσαν ειλαπιναι τε
Νυμφας δ' εκ θαλαμων δαιδων υπολαμπομεναων
Ηγινεον ανα αστυ· πολυς υμεναιος ορωρει
Κεροι δ' ορχηστηρες εδινεον, εν δ' αρα τοισιν
Αυλοι φορμιγγες τε βοην εχον· αι δε γυναικες
Ισταμεναι θαυμαζον επι προθυροισιν εκαστη
Λαοι δ' εν αγορη εσαν αθροοι· ενθαδε νεικος
Ωρωρει· δυο δ' ανδρες ενεικεον εινεκα ποινης
Ανδρος αποφθιμενε· ο μεν ευχετο παντ' αποδεναι
Δημω πιφαυσκων· ο δ' αναινετο μηδεν ελεσθαι
Αμφω δ' ιεσθην επι ιστορι πειραρ ελεσθαι
Λαοι δ' αμφοτερωθεν επηπυον αμφις αρωγοι
Κηρυκες δ' αρα λαον ερητυον· οιδε γεροντες
Ειατ' επι ξεστοισι λιθοις, ιερω ενι κυκλω
Σκηπτρα δε κηρυκων εν χερσ' εχον ηεροφωνων
Τοισιν επειτ' ηισσον αμοιβηδις δ' εδικαζον.

The first thing I shall notice in these lines is, that in the words εν τη μεν, τ' εσαν and ειλαπιναι τε, we have a strong allusion to the Chinese beverage of tea; and then follows a repetition of most of the circumstances noticed of that people in the Odyssey; such as their banqueting, the frequency of matrimony among them, and

indeed of polygamy, πολυς υμεναιος, and (taking the word νυμφας to allude to the rivers and canals which lead to and connect their cities together), δαιδων will refer to the lanterns which are seen in such numbers on the banks of those rivers and canals. Their tumblers (ορχηστηρες) are not forgotten, and an additional circumstance is introduced, that of the extreme noisiness of their music (ξοην εχον), and their great serpents, long pipes, or other wind instruments are alluded to by αυλοι. The remarkable custom (of the women in particular) standing at the doors of their houses and gazing with wonder at foreigners; the vast multitudes assembled in their markets; the circular form of their courts of justice, founded upon polished granite stones; the hollowness (ηεροφωνων) of the bamboo-canes, with which they inflict punishment upon criminals, εδικαζον; and finally, that most singular sort of punishment called the TCHA, or moveable pillory (for I understand the words επι ιστορι πειραρ ελεσθαι to allude to that pillory); are all circumstances again and again observed by travellers who have written upon China; and to shew that this very singular punishment of the tcha is noticed elsewhere, and at the same time to prove that the Chinese were not unknown nor forgotten by the Latin classics, I cite the line of Horace,

Naturam expellas furca, tamen usque recurret;

where, by furca (fur, and tcha, a punishment for thieves) I understand the sort of punishment in question; which perhaps may be more readily admitted, if it be further stated, that the 10th epistle of the first book of Horace, from which that line is extracted, is in fact no other than an epistle supposed by the poet to be addressed to

the Chinese people, under the name of Fuscus Aristius; the first name alluding to their swarthy tawney complexion, and the second to a circumstance for which they are not less distinguished.

There is one particular, however, for which they have been in all ages so remarkable, that I should have felt some doubt whether Homer had any knowledge of them at all, if I had found no mention of it in his immortal poems. I allude to the silk manufacture, which the Chinese are so successful in deriving from their well-known worm, by a process, now so common and habitual, that, though it is in truth a most wonderful thing, yet, like every thing else with which we are familiar, it has long ceased to excite any wonder at all. How to speak of such a thing poetically, so as not to disclose in an instant what was meaned (which, in fact, it would not be poetical to do), could only be for such a poet as Homer to effect. But, to go back for a moment to the Odyssey: in the following lines,

7 Od. 104 Αι μεν αλετρευουσι μυλης επι μηλοπα καρπον
Αι δ' ιστης υφοωσι και ηλακατα στρωφωσιν
Ημεναι οια τε φυλλα μακεδνης αιγειροιο
Καιροσεων τ' οθονεων απολειβεται υγρον ελαιον—

I think the attention of the poet was directed to the silk-worms and the leaves of the mulberry-trees, on which they chiefly feed; αλετρευουσι may allude to the holes perforated by the insects in the silk pods; μυλης, to their spinning it into the pods as by a mill; υγρον ελαιον, to the unctuous oily colour of the new silk, and επι and οπα in μηλοπα seem to contain an oblique allusion to the worm itself (quasi, ιπα, a worm). I think also that the lines which come

shortly after the last quotation (and which I cited above in evidence of the sort of constant poetical autumn, or perpetual supply of the fruits of the garden, in China) were intended further as a description of the constant labours of the silk-flies; the words μηλεαι αγλαοκαρποι, denoting the glossiness of the silk; ελαιαι τηλεθοωσαι referring to its olive colour, when new; and επιλειπει, by a twofold suggestion of the sound of ιπα, a worm, bringing to mind the nature of the little animal whose labours are so wonderfully productive. So again, though in speaking before of the assistants of Ηφαιστος (China), I interpreted the following lines,

18 Il. 416 ———υπο δ' αμφιπολοι ρωοντο ανακτι
Χρυσειαι ζωησι νεηνισιν ειοικυιαι
Της εν μεν νοος εστι μεται φρεσιν εν δε και αυδη
Και σθενος αθανατων δε θεων απο εργα ισασιν,

to allude to the canals which unite all the great rivers of China together; yet I think that they have another meaning also, and that they are descriptive of the silk-worms at their work; that χρυσειαι marks the glossy yellowish colour of the silk-pods; ζωησι νεηνισιν, their being little animals, yet working like human beings; εν νοος (quasi, ενυσθαι) relates to their spinning; αυδη to their humming noise; and υπο, ιπο, in αμφιπολοι and απο, to their being each only a worm (quasi, ιπα), as above conjectured.

In addition to these remarks, I am further of opinion, that Χαρις, whom the poet makes the wife of Κυλλοποδειων (China), is no other than a poetical personification of the silk-worm:

18 Il. 382 Την δε ιδε τρομολεσα Χαρις λιπαροκρηδεμνος
Καλη την ωπυιε τερικλυτος Αμφιγυηεις—

—Αλλ επεο προτερω ινα τοι παρ ξεινια θειω
Την μεν επειτα καθεισεν επι θρονω αργυροηλω
Καλω δαιδαλεω - - - - ειπε δε μυθον
Ηφαιστε, προμολ' ωδε—

The name of Χαρις refers to the glossiness of the silk; λιπαροκρηδεμνος, to the fineness of the silk-thread (observe ιπα also in that word, and επεο, επι, and ειπε shortly after). Προμολωσα and προμολε seem to allude to the flies spinning as by a mill, as before noticed of μυλης: and the marriage of Κυλλοποδειων and Χαρις mark, by the nearness of that relation, how closely the circumstances of lameness and the cultivation of the silk-worm have been connected in all ages with the habits of the Chinese. The word ωπυιε seems to allude to the Piho river, as the district where the silk-worm is chiefly cultivated; which is confirmed by Χαρις conducting Thetis επι θρονω αργυροηλω, marking, by the colour of silver, the name of the White river, and this is further confirmed by the two following, from

23 Il. 281 Ηπιε ος σφωιν μαλα πολλακις υγρον ελαιον
Χαιταων κατεχευε—

which I interpret to allude to the custom of adorning the manes of horses with ribands of silk (or composing the streamers of ships of that material), such silk coming from the Piho river, as insinuated by the word ηπιε. Finally, I think the word ξεινια, twice cited above, and ξεινηια, in the second of the two following lines, plainly refer to China, nominatim;

18 Il. 407 Παντα θετι καλλιπλοκαμω ζωαγρια τινειν
Αλλυ συ μεν νυν οι παραθες ξεινηια καλα·

and ξωαγρια, as evidently refers to the silk's being the produce of an animal. That I may here close this subject, I think some confirmation of my having given a right interpretation to Χαρις, arises from considering the following passage of the Odyssey, 23, 6,

Η οι ομηλικιη μεν ην, κεχαριστο δε θυμω—
Ειματα μεν τοι κειται ακηδεα σιγαλοεντα
- - - - -. χρη καλα μεν αυτην
Εννυσθαι———
—χαιρεσιν δε πατηρ και ποτνια μητηρ—

in which the words κεχαριστο and χαιρεσιν seem to me to have the same allusion to the glossiness of silk, as Χαρις has been explained to have before, and the words καλα εννυσθαι and ειματα ακηδεα, to refer to the manufacture of the material in question, which material, in the last epithet σιγαλοεντα, I take to be disguisedly named.

In what is said of Εχενηος, one of the princes of Alcinous's court, in

7 Od. 155 Οψε δε δη μετεειπε γερων ηρως Εχενηος
Ος δη Φαιηκων ανδρων προγενεστερος ην
Και μυθοισι κεκαστο παλαια τε πολλα τε ειδως·

there is not only an allusion to the very ancient civilization of India (for Εχενηος (εχειν νηας) means, ex vi termini, the same thing as Ναυσικαα), and to the well-known practice there of preserving the records of antiquity by their pundits, but (under the word κεκαστο) to the casts, into which the inhabitants of that country are divided. But before I offer any further details, either on the subject of India or China, it is fit that I observe a little on that immense portion of the continent of Asia, Tartary. That country seems to me to be

designated with sufficient clearness, in the person of Αρητη, the mother of Ναυσικαα (India) and wife of Αλκινοος (China). In her name, Αρητη, there appears to be somewhat of a disguised allusion to the name of Tartary, which becomes stronger if the first part of the word is pronounced twice, a repetition implied to be necessary by the word επωνυμον,

7 Od. 54 —Αρητη δ' ονομ' εστιν επωνυμον—

and the concluding part of that same line, together with the line following,

————εκ δε τοκήων
Των αυτων, οι περ τεκον Αλκινοον βασιληα,

contains a statement that agrees exactly with the account given by the Chinese at this day, of their origin, as being derived from the Manchou race of Tartars. The line immediately preceding those last cited,

Δεσποιναν μεν πρωτα κιχησεαι εν μεγαροισιν,

insinuates that, in sailing to the metropolis of China, Pekin (βασιληος αγακλυτα δωματα), you come first to the territory of the emperor's wife, Αρητη (that is, you pass by the province of Corea, a part of Tartary), which territory of Tartary is situated in the interior of China, εν μεγαροισιν: whereas the lines

6 Od. 303 —αλλ οποτ' αν σε δομοι κευθωσι και αυλη
Ωκα μαλ' εκ μεγαροιο διελθεμεν οφρ' αν ικηαι
Μητερ' εμην—

imply, that when Ulysses is arrived at the territory of Αλκινοος (China) he must pass on from that territory, in order to arrive at

that of Αρητη, which fixes her identity with Tartary; and that circumstance, as well as the vast extent of Tartary, is further evidenced by its being stated to surround the heart of China,

7 Od. 69 Ως κεινη περι κηρι τετιμηται τε και εστιν.

The place at which Nausicaa first introduced Ulysses into China, I take to have been Canton, which in fact is the Chinese city of note which lies nearest to India (Ναυσικαα), and its westward position, in respect to the rest of China, is marked by

6 Od. 321 Δυσσετο τ' ηελιος και τοι κλυτον αλσος ικοντο—

and this is made more clear by the following lines,

6 Od. 291 Δομεν αγλαον αλσος Αθηνης αγχι κελευθε
Αιγειρων εκ δε κρηνη ναει αμφι δε λειμων,

which contain an exact description of the harbour of Canton; the αλσος αιγειρων alluding to the grove of masts of ships; and αγλαον and αγχι κελευθε to the circumstance of its being situated just under the tropic, or shining path of the sun; and the darkness which overspread Ulysses, from the time of his departure from thence to that of his arrival at the emperor's residence (Αλκινοου βασιληα) Pekin, on the confines (implied by γενασι) of Tartary, alludes to the very thick fogs which prevail all along the coast of China:

7 Od. 140 Πολλην ηερ' εχον την οι περιχευεν Αθηνη
Οφρ' ικετ' Αρητην τε και Αλκινοον βασιληα
Αμφι δ' αρ' αρητης βαλε γενασι χειρα Οδυσσευς.

And, that I may dismiss what I have to say of Αρητη, as descriptive of Tartary, I add, that when, among the other presents given to

Ulysses on his leaving China, Αρητη prepares hers; the poet, under the figure of her present, gives a description of Tartary itself; the λοετροχοον which she prepares for that purpose, alluding not only to the many rivers that traverse Tartary, but to the general shape of that vast country. I would likewise draw the reader's attention to the name of Tartary, introduced, with very little disguise, in the words δ' αρ' Αρητης, of the last line quoted; which is introduced also in a similar manner, where Tartary is mentioned again, in

8 Od. 439 Τοφρα δ' αρ' Αρητη ξεινω—

But though Ulysses is conducted to China and Tartary by Nausicaa (India), and the particular path is pointed out, as by a land-journey from India, namely, through the countries of Malay and Cochin-China, which lie between India and China Proper (for so do I understand the terms ημιονες και αμαξαν which Nausicaa prepares for her journey, the first term pointing to the Malay provinces, under the figure of mules, either from the resemblance in sound, or from the inhabitants being a sort of mixed race, of Chinese and Indians; and the second, αμαξαν, pointing to the name of Cochin-China, by a reference to a carriage or coach); yet is it to me perfectly clear that these are express accounts in Homer of a voyage to those countries by sea, and that not by the Arabian Gulf only, but round the Cape of Good Hope. Of the first I have spoken in treating of the Scæan Gates of the Iliad, and from what I have observed of Achilles and Thetis there, it has appeared to have been well known to Homer that the continent of Africa is surrounded by the sea, except at the isthmus by Ægypt: and among the other interesting contents of the 23d Iliad, the account of the horse-race is in

fact a poetical description of the passage round the Cape of Good Hope. It may be remembered, that I have already observed, that ιππος in Homer very often means a ship; and accordingly, instead of a horse-race, this, in truth, ought to be considered as a sailing-race; which interpretation may of itself be sufficient to explain many of the Odes of Pindar; as what I have been saying of the Phæacians may serve to explain who his hero Phæax was, &c. The whole of the race, which extends through near 200 lines, beginning at the 290th, is well worthy of attention; as, among other things, it details all the particulars of the course which is at this day steered to China; and the advice given by Nestor to his son Antilochus (and it should not be forgotten that they represent England and Ireland), intimates, that the best way to China is round the Cape of Good Hope. For, under the words τερμα and τρεχοντα as expressive of a cape; κερδεα, as hinting at good; and the word οππως, as marking the sound of hope; we have, all together, no indistinct allusion to the name itself of the Cape of Good Hope. Proceeding onward, we have in the words σημα δε τοι ερεω, a plain reference to the island of Sumatra; and in ξυλον αυον το μεν κ καταπυθεται ομβρω, to the tropical rains and to the equatorial line, extending itself, as hinted by υπερ αιης, above Java. The words εν συνοχηισιν οδε, almost give the name of Sunda; as λειος ιπποδραμος αμφις, imply that Sumatra may be sailed round, by a strait lying between it and the Malay promontory. The particular points of land which are successively made in sailing, seem to be minutely pointed out; as, among others, the coast of Cochin-China appears to be referred to by the word αρμα, a chariot; and in like manner the boats of the country (doas,

or dows) seem to be alluded to, nominatim, by the word δοασσεται; and νυσσα (a limit or borne) seems to mark the island of Borneo, hinted at again (as well as the equatorial circle itself) by the comparison to a round quoit (δισκος); and lastly, the equator is expressly named as a circle in κυκλα ποιητοιο.

But though I have dipped into the Iliad for a moment, in order to conduct the reader by sea to India, China, and Tartary; the same thing might have been done by the help of the Odyssey itself, if the character of Ulysses, the great hero of that poem, were rightly understood, which therefore it is now time to explain. His Greek name Οδυσσευς, as derived from οδος, implies a traveller, which, if it needed any proof, is evidenced by what Teiresias says to Οδυσσευς, of another traveller's meeting him,

11 Od. 126 Οπποτε κεν δη τοι συμβλημενος αλλος Οδιτης.

But the name Οδυσσευς does not signify a traveller merely, but, ex vi termini, it means a traveller by sea; and, if that be so, what part of the world should we so naturally suppose him to represent as the British islands, which have been, and, in the course and order of things must have been in all ages, addicted to maritime pursuits; the truth is accordingly, that the whole poem of the Odyssey, which borrows its name from Οδυσσευς, and which is admitted to be one of the oldest extant, is devoted to the celebration of the maritime exploits of Britons. For though we have hitherto seen these islands represented by Nestor, yet it is equally true that they are represented by Ulysses; and in fact the former states his own identity with Ulysses, in the 125th line of the 3d Odyssey;

Εν θ' ητοι εἰως μεν εγω και διος Οδυσσευς
Ουδε ωοτ' εἰν αγορῃ διχ' εβαζομεν ουτ' ενι βελη
Αλλ' ενα θυμον εχοντε νοω—

and in the following lines, from the

6 Od. 153 Ει δε τις εσσι βροτων τοι επι χθονι ναιεταασι
Τρισμακαρες σοι τε πατηρ και ποτνια μητηρ
Τρισμακαρες μεν καστγνητοι——
Κεινος δ' αυ περι κηρι μακαρτατος εξοχον αλλων
Ος κε σ' εεδνοισι βρισας οικον δ' αγαγηται
Ου γαρ πω τοιοτον ιδον βροτον οφθαλμοισιν
Ουτ' ἀνδρ' ουτε γυναικα σεβας μ' εχει εισοροωντα,

the words βροτων, βροτον, and ανδρα, have in fact a covert allusion to Britain; for as ανηρ and ανθρωπος have the same import as βροτος, the poet, in using those words, means frequently to allude thereby to Britain, as well as by the word βροτος. Nor is it merely from the resemblance in sound between Britain and βροτον, that he takes occasion to make this allusion, though with Homer such a resemblance often proves sufficient. The south coast of England exhibits, in fact, a very clear delineation of a man's face: Dungeness (nasus) is situate about the middle of the nose; the Northforeland is the top of the nose; the mouth and lips are on the coast about Colchester, in Essex; γενειον, the chin, at the coast of Norfolk, which possibly may be the αμφιγενειαν of Nestor's dominions in the catalogue of the Iliad; the eye is situate about the Isle of Wight: and the counties of Devon and Cornwall, farther west, form a sort of fool's cap, the crest of some English families, on the top of the head.

This is not the only man's face which the outline of the English coast exhibits; indeed there are many more, of which I shall only notice one, which may be seen by looking at the map, with the south above and north below, the eye being at the entrance of the Thames; Suffolk and Norfolk, the great nose; the Humber, the mouth; and the coast of Yorkshire, the chin. These two faces together constitute the Janus of the Romans; the shutting of whose temple in time of war, implies, that at such time the freedom of navigation around the coasts that form those faces was obstructed; which, among millions of other circumstances, makes it sufficiently clear who the Romans were.

But (to return to the subject of India) the reason for my citing the lines contained in the last quotation, was for the purpose of shewing, that, so long ago as the time of Homer, the connexion between Ulysses (England) and Nausicaa (India) was no less close than that of marriage. Nausicaa is told, upon the first arrival of Ulysses, 6 Od. 28, Σοι δε γαμος σχεδον εστιν: and there is an allusion to marriage in the wish which she expresses to Ulysses in

8 Od. 244 Αι γαρ εμοι τοιος δε ϖοσις κεκλημενος ειη
Ενθαδε ναιεταων και οι αδοι αυτοθι μιμνειν:

and the particular sort of marriage, as with a foreigner, is noticed in the following lines:

6 Od. 276 Τις δ' οδε Ναυσικαα επεται καλος τε μεγας τε
Ξεινος; ϖϑ δε μιν ευρε; ϖοσις νυ τοι εσσεται αυτη
Η τινα ϖϑ πλαγχθεντα κομισσατο ης απο νηος
Ανδρων τηλεδαπων επει ϑτινες εγγυθεν εισιν
Η τις οι ευξαμενη ϖολυαρητος θεος ηλθεν

Ουρανοθεν καταβας εξει δε μιν ημαται παντα
Βελτερον εικ' αυτη περ εποιχομενη ποσιν ευρη
Αλλοθεν——
Ηδ' ανεκητι φιλων πατρος και μητρος εοντων
Ανδρασι μισγεται πριν γ' αμφαδιον γαμον ελθειν.

It may now be expedient to shew what settlements in India were in the contemplation of the poet in stating this matrimonial connexion; and in order to this, I refer to the last part of the 5th Odyssey, from the 444th line, and particularly the last twenty-five lines, which seem to me to have regard to two places, which constitute our most important settlements in India at this day, the one at Bombay, the other on the Ganges or Hughly: the first is pointed to by the name of φυλιης and φυλλων, alluding to the tribes under the independent Rajahs that occupy the northern part of the west side of India. And it should not be overlooked, that the lines last mentioned contain an especial notice of the island of Elephanta, and of the famous subterraneous temple there, in which the rays of the sun never penetrate, &c.; as there is also a particular allusion in them to the neighbouring province of Guzerate, covertly noticed in φυλλων γαρ ειην χυσις, in χυσιν δ' επεχευατο φυλλων, and in the 468th line, κυσε δε ξειδωρον αρουραν. There is also another remarkable circumstance noticed in the above lines, namely, the sun's coming to the tropic in the province of Guzerate, which is poetically hinted at in the beautiful simile Ως δ' οτε τις δαλον, &c. and the particular point at which the sun comes to the tropic is expressly marked by the word γειτονες, alluding to the town of Geitpour there, situate just under it.

The following seem to refer to the want of harbours, the breakers,

and the great surf, which render an approach to the eastern coast of India dangerous:

ε Od. 406 Και δη δεπον ακεσε ωοτι σπιλαδεσσι θαλασσης
Ροχθει γαρ μεγα κυμα ωοτι ξερον ηπειροιο
Δεινον ερευγομενον ειλυτο δε ωανθ' αλος αχνη
Ου γαρ εσαν λιμενες νηων οχοι δ' επιωγαι
Αλλ' ακται ωροβλητες εσαν σπιλαδες τε ωαγοιτε.

And the river, to the mouth of which Ulysses swam after his shipwreck, seems clearly to have been the Hughly, a branch of the Ganges, Βη δ' ιμεν ες υλην (480), which brings me to the other settlement, of which the poet gives an account: for as we have seen that he designates that at Bombay, by the terms ο μεν φυλιης, with reference to the independent tribes under the Rajahs of the north-western part of India, so this other he marks by the terms ο δ' ελαιης, alluding disguisedly to the capital of India, Delhi; which city we may see again covertly noticed in the

ζ Od. 162 Δηλω δη ωοτε τοιον, &c.
Ηλθον γαρ κ' εκεισε—

and that the river Hughly, a branch of the Ganges, was in the contemplation of the poet, seems clearly to follow from the notice of the mud (σχοινον, 468) and the jungles at its mouth (475):

Ει δε κεν ες κλιτυν αναβας και δασκιον υλην
Θαμνοις εν ωυκινοισι καταδραθω—

where in υλην we have again the Hughly mentioned, and in Καλλιρροιο (446) an oblique reference, perhaps, to Calcutta itself; finally, in the 447th line,

Δειδω μη θηρεσσιν ελωρ και κυρμα γενωμαι,

we have a notice of the wild beasts, which find shelter in great numbers in the jungles, at the mouth of the Hughly, and in Od. 6, line 82, a near approximation to the name of the Ganges itself, καναχη δ' ην ημιονοιιν. It appears indeed by the language of Ulysses, in regard to Delhi, ηλθον γαρ κ' εκεισε, 6 Od. 164, that the poet meaned to intimate that the English (under the person of Ulysses) were fixed and seated there, or that their influence extended thither; but, however that may be, it seems clear, from the following passage, that they had established themselves so high up the river Ganges as the point where its fresh water ceases to be affected by the salt of the sea,

Αυταρ ὁ εκ ποταμοῖ χροα νιζετο διος Οδυσσευς
Αλμην η οι νωτα και ευρεας αμφεχεν ωμους
Εκ κεφαλης δ' εσμηχεν αλος χυοον ατρυγετοιο—

and that their authority extended not only up the Ganges, but through the whole peninsula of India, appears to me evidently to follow, as well from the marriage of Nausicaa (who represents not a part only but the whole of India) to Ulysses, as from the expression γαια και υλη (the river Hughly and the country of India) contained in the following beautiful simile:

5 Od. 399 Ως δ' οταν ασπασιος βιοτος παιδεσσι φανειη
Πατρος ος εν νουσω κειται κρατερ' αλγεα πασχων
Δηρον τηκομενος στυγερος δε οι εχρας δαιμων
Ασπασιως δ' αρα τον γε θεοι κακοτητος ελυσαν
Ως Οδυσῆ' ασπαστον εεισατο γαια και υλη.

In the same positions are the English of the present day seen flourishing and happy; and the like may be said of the ancient connexion

of the English with the Chinese; for though it was not so close as that of marriage, yet there is reason to think, from what Ulysses says to Alcinous, that the English had a factory or resident establishment in China, similar to the one now subsisting there:

11 Od. 360 Ει με και εις ενιαυτον ανωγοιτ' αυτοθι μιμνειν
Πομπην τ' οτρυνειτε και αγλαα δωρα διδοιτε
Και κε το βουλοιμην και κεν πολυ κερδιον ειη
Πλειοτερη συν χειρι φιλην ες πατριδ' ικεσθαι
Και κ' αιδοιοτερος και φιλτερος ανδρασιν ειην
Πασιν οσοι μ' Ιθακηνδε ιδοιατο νοστησαντα.

And from the lines before cited (Δυσετο τ' ηελιος, &c. 6 Od. 321, and Δημεν αγλαον αλσος, &c. 6 Od. 291), it seems to me that that factory was situated, as at present, at Canton; which becomes more probable, on considering the unalterable nature of all measures of Chinese policy. And if the reader will now run his eye over the tenth epistle of the first book of Horace before referred to,

Urbis amatorem Fuscum salvere jubemus
Ruris amatores, &c. &c.

(which epistle is only to be understood, by supposing it to be addressed by the English, who in all ages have been remarkable for their fondness for a country life, to Fuscus (swarthy, tawny), the Chinese, who have been always as remarkable for their crowding into cities and disliking that sort of life), there may be seen there many confirmations of what I have been stating; namely, that throughout all known time, the British isles, by their valour, their wisdom, and their nautical skill, have possessed a commanding in-

fluence in both India and China. Nausicaa acknowledges that it was by the special favour of Heaven that that influence was established:

6 Od. 240 Ου τωαντων αεκητι θεων οι Ολυμπον εχουσιν
Φαιηκεσσ' οδ' ανηρ επιμισγεται αθανατοισι.

And though Ulysses, in describing himself as a Briton (αλλα θνητοισι βροτοισι), expresses, as might be expected, a due sense of religion,

7 Od. 208 ——ε γαρ εγωγε
Αθανατοισιν εοικα τοι ϝρανον ευρυν εχουσιν
Ου δεμας ϝδε φυην αλλα θνητοισι βροτοισι,

yet such are the wealth and power resulting from that influence, that Nausicaa tells him, however unequal in strength he might be to other potentates before, the possession of that influence put him in a manner on a level with the gods themselves;

6 Od. 242 Προσθεν μεν γαρ δη μοι αεικελιος θεατ' ειναι
Νυν δε θεοισιν εοικε τοι ϝρανον ευρυν εχουσιν.

The means by which our dominion and influence in those countries were anciently preserved, were, in the first place, by maintaining our superiority in naval power; which leads me to state, that to consider Ulysses as merely representing our commercial traders with those countries, would be a great mistake. The court of China, as appears from Sir George Staunton's Narrative, and from Bell's Travels, have always entertained a very contemptuous opinion of trade, however much the lower classes of people there are addicted to it: and in conformity with those sentiments, Euryalus, one of the princes of Alcinous's court, meaning to insult and offend Ulysses,

attempted to degrade him into the character of a mere trader (precisely in the same manner as that court were disposed to treat our late embassy):

Vid. 8 Od. 160 Ου γαρ σ' ωδε ξεινε δαημονι φωτι εισκω
Αθλων οια τε πολλα μετ' ανθρωποισι πελονται
Αλλα τω ος θ' αμα νηι πολυκληιδι θαμιζων
Αρχος ναυταων οι τε πρηκτηρες εασιν
Φορτος τε μνημων και επισκοπος εστιν οδαων
Κερδεων θ' αρπαλεων ωδ' αθλητηρι εοικας.

But Ulysses, indignant at such an insinuation (υποδρα ιδων), reproves Euryalus most sharply, and under the poetical image of throwing a quoit, soon lets him feel the weight of his artillery. For if the preceding pages shall be thought to contain sufficient evidence of an habitual intercourse between the Europeans and Chinese in the time of Homer, and if it should further appear that the latter were well acquainted with fire-arms at that time, it must be admitted that the former were not likely to have remained unacquainted with them; and that leads me to a subject which I have purposely reserved for this place. The following lines have been before cited,

6 Od. 260 Αυταρ επην πολιος επιβησομεν ην περι πυργος
Υψηλος καλος τε λιμην—

I now add these,

7 Od. 43 Θαυμαζεν δ' Οδυσευς λιμενας και νηας εισας
Αυτων θ' ηρωων αγορας και τειχεα μακρα
Υψηλα σκολοπεσσιν αρηροτα θαυμα ιδεσθαι·

and without dwelling here again upon the superb harbours of the

Chinese, upon their propensity to navigation, and their multitudinous population, noticed in these lines; I apprehend it to be impossible, after all I have said in relation to other matters respecting that people, that any doubt can be entertained that the words περι πυργος υψηλος and τειχεα μακρα allude to the stupendous wall of China. If that be granted, the σκολοπες fitted to the wall must be translated swivels, or guns (the Latin word scloppus also meaning a gun): the openings or embrasures for such swivels or guns are accordingly seen now existing at measured distances in the wall; and Mr. Bell, in his Travels, states that he saw some hundreds of old iron cannon, in one of the gates of the wall, which would appear to have belonged to it. But that fire-arms of all sorts were well known to the Chinese in the time of Homer (though not more in use among them then than now), may be collected I think from the following line, when taken out of the metaphor which it involves,

6 Od. 270 Ου γαρ Φαιηκεσσι μελλει βιος ηδε φαρετρη—

and, in fact, one of the most important meanings of the fable of Thetis obtaining arms for her son Achilles from China (Ηφαιστος), and of the shield, a part of those arms, containing a representation of China, is, that the Chinese were the first inventors of gunpowder, and that the Europeans learned the art of making it from them, and so introduced it into their own quarter of the world.

But that fire-arms were in general use throughout Europe also, at the times of which I have been speaking, may be established by evidence completely satisfactory: a simple explanation of the chimæra of the Iliad might perhaps be sufficient for that purpose:

6 Il. 181 ——μεσση δε χιμαιρα
Δεινον αποπνειουσα πυρος μενος αιθομενοιο—

since the chimæra's faculty of breathing fire must be admitted to resemble the effects of gunpowder, as its name itself seems to shew that such its breath was composed of chimic air (χιμ-αιρα); but if it shall be made appear that the fortress of Gibraltar was precisely in the same state at the time in question as it is at the present day, the conclusion drawn above must be held to be established. Indeed, on considering the lines descriptive of the conduct of Ulysses, upon being challenged by the Phæacians (the Chinese) to contend with them at quoits,

8 Od. 187 Η ρα και αυτω φαρει αναιξας λαβε δισκον
Μειζονα και παχετον στιβαρωτερον ηπ ολιγον περ
Η οι Φαιηκες εδισκεον αλληλοισιν
Τον ρα περιστρεψας ηκε στιβαρης απο χειρος
Βομβησεν δε λιθος·

it is scarcely possible to doubt, that, under the poetical figure of a quoit, he threw a bomb from a mortar; more especially as that seems to be expressed verbatim, as well by the words βομβησεν δε λιθος, alluding to the bomb itself, as by the words αυτω φαρει (quasi, ferrum), alluding to the hot iron from which the bomb was thrown: and if further confirmation be wanting, does it not arise from considering the fiery glare and extensive mischief of the bursting of the bomb, as expressed by αμφαφαων, and the great distance to which it is thrown, as noticed in the other parts of the following lines,

8 Od. 196 Και ρ' αλαος τοι ξεινε διεκρινειε το σημα
Αμφαφαων επει ετι μεμιγμενον εστιν ομιλω
Αλλα πολυ πρωτον

But (to speak of Gibraltar) that famous rock, not forgotten by either the poets or sculptors of antiquity, has given rise to many a fiction by both: it is represented in Homer by the hero Κεβριονης, whose name may be derived from Κεβ, a part of the name of Gib-raltar, and ριον, a mountainous ridge, which is descriptive of the rock itself. Kebriones, in conformity with the position of Gibraltar, tells Hector that he is situated at the extremity of Europe,

11 Il. 523 Νωι μεν ενθ' ομιλεομεν Δαναοισι
Εσχατιη πολεμοιο δυσηχεος.

And when it is said of Kebriones, in

11 Il. 531 ———ιμασεν καλλιτριχας ιππους
Μαστιγι λιγυρη· τοι δε πληγης αιοντες
Ρεμφ' εφερον θοον αρμα μετα Τρωας και Αχαιους,

besides the allusion to the plague (πληγης) common on the opposite coast of Barbary, those lines refer to the currents and winds which almost always set into the Mediterranean from the ocean there. The identity of Kebriones with Gibraltar is further seen from the company he is associated with,

13 Il. 790 Αμφι δε Κεβριονην και αντιθεον Πολυφοιτην
Παλμυν τ' Ασκανιον τε Μορυνθ' υι' Ιπποτιωνος,

where Μορυν alludes evidently to the Moors of Barbary; Πολυφοιτην, to the prodigious marches perhaps of the African caravans; Ασκανιον, to the river Gain, otherwise called Niger; and Παλμυν, to the neighbouring province of Andalusia, in Spain, by a suggestion (of which the reader has now seen several instances adduced) of a recollection in sound to the palms of the hands. The straits and the rock of

Gibraltar are again represented, in 12 Il. 187, by the heroes Πυλων (from πυλα janua) and Ορμενος (from ορος, and μενος, strength): and if I have in the first chapter fixed several of the positions belonging to Troy or Ilium, the town besieged, this perhaps may be a proper place to fix one or two belonging to the besiegers. In fact, I take it that the τειχος and ταφρος Αχαιων, the wall and trench of the Greeks, are referable to the fortress, and the straits of Gibraltar. The 12th Iliad enlarges much upon those positions, and gives a particular account of a battle, fought at the gates of the wall, so fixed,

12 Il. 175 Μαχην εμαχοντο πυλησιν.

The following lines there contain a description of the precipices of the rock itself, and of the batteries of cannon (σκολοπες) with which it was fortified:

12 Il. 54 —Κρημνοι γαρ επηρεφεες περι πασαν
Εστασαν αμφοτερωθεν· υπερθεν δε σκολοπεσσιν
Οξεσιν ηρηρει τες εστασαν υιες Αχαιων
Πυκνες και μεγαλες δηιων ανδρων αλεωρην
Ενθ' ε κεν ρεα ιππος ευτροκον αρμα τιταινων
Εσβαιη—

the last line implying that it was not easy for a hostile ship to enter the bay in the face of the cannon, as asserted again a few lines afterwards, 64,

Ηδε μαλ' αργαλεη περαϊαν· σκολοπες γαρ εν αυτη
Οξεες εστασιν, προτι δ' αυτες τειχος Αχαιων
Ενθ' επως εστιν καταβημοναι ηδε μαχεσθαι
Ιππευσι· στεινος γαρ οθι τρωσεσθαι οιω·

and the expressions ϗ κεν ρεα and ηδε μαλ' αργαλεη, in the two last quotations, seem to refer to the name of Calpe, by which Gibraltar is frequently called (quasi χαλεπη). The following lines denote the great number of cannon mounted upon the fortress, 154,

Οι δ' αρα χερμαδιοισιν ἐϋδμητοι απο πυργων
Βαλλον αμυνομενοι σφων τ' αυτων και κλισιαων
Νηων τ' ωκυπορων· νιφαδες δ' ως πιπτον εραζε—

and the epithet καυστειρης (from καιω, uro) in the 316th line,

—ηδε μαχης καυστειρης αντιβολεσαι,

puts it out of doubt that fire-arms were the weapons in question; as the extreme vigour of the fire, kept up on both sides, is described in the following lines, 175,

Αλλοι δ' αμφ' αλλησι μαχην εμαχοντο πυλησιν
Αργαλεον δε με ταυτα, θεον ως, παντ' αγορευσαι
Παντη γαρ περι τειχος ορωρει θεσπιδαἐς πυρ
Λαἰϊνον—

where, by the way, the word λαος in λαἰϊνον, together with its synonymes λιθος and χερμαδιον (used passim), as well as the term Λαπιθαι, from the Latin lapides, have relation to cannon-balls, under the figure of stones; though their being made of iron is broadly hinted by the words βελ' ερρεον of 12 Il. 160. The loud roar of the cannon is figuratively noticed by the voice of Stentor (which Stentor, by the way, again represents the rock of Gibraltar, from sten or stone, and τορ or ταυρος, a mountain), in

5 Il. 785 Στεντορι εισαμενη μεγαλητορι χαλκεοφωνω
Ος τοσον αυδησασκ' οσον αλλοι πεντηκοντα—

as the name and distance of the flight of a bomb are marked by

16 Il. 116 ———τηλε δ' απ' αυτε
Αιχμη χαλκειη χαμαδις βομβησε πεσουσα.

There are many hints at the Britons or English contained in the words βροτον, ανηρ and βροτοι, in

12 Il. 327 —ας κε εστι φυγειν βροτον—
and in 381 ————ωδε κε μιν ρεα
Χειρεσιν αμφοτερης φεροι ανηρ ωδε μαλ' ηβων
Οιοι νυν βροτοι εισι—

in δυ' ανερας, and in the line Τονδε Λεοντηα βροτολοιγω ισον Αρηι; and if those hints, together with the words ιππος and ιππευσι (as containing a reference to the nature of the ancient Aries), of the 58th and 67th lines of the 12th Il. just now quoted, were well considered and explained, it might not be difficult, from those passages and their context, to establish, that Gibraltar, at the time in question, was in possession of the English; but it would lead into a detail too minute for this place. I proceed therefore to state, that another possession belonging to the English in those times, which must have greatly tended to preserve their influence in the East, was Malta. This island is represented in the Iliad by Σθενελος (from σθενος and ελω perhaps, quasi, a place only to be taken by great strength): and he is commonly seen in company with Διομηδης, who, in the secondary fable of the Iliad, represents Sicily and Italy, as may be seen by referring to the places (already explained) which are put in subjection to him in the catalogue; his name may be derived from δαιω and μειδιαω, both words alluding to the lights of the volcanos of Ætna and Vesuvius:

and if I say no more here of Diomed, who fills so very important a character in the Iliad, it is because his functions there have principally regard to its third fable, not now under discussion. In the following lines, in which he and Sthenelus are seen standing by each other,

4 Il. 365 Ευρε δε Τυδεος υιον υπερθυμον Διομηδεα
Εσταοτ' ενθ' ιπποισι και αρμασι κολλητοισι.
Παρ δε οι ειστηκει Σθενελος Καπανηιος υιος,

the words ιπποισι and αρμασι are referable to the ships and gallies (κολλητοισι) of the ports of Malta. And the following lines, in which Sthenelus is put into action, in subserviency to Nestor (England), prove the English to have been masters of the island,

8 Il. 112 ——ωδ' απιθησε Γερηνιος ιπποτα Νεστωρ
Νεστορεας μεν επειθ' ιππας θεραποντε κομειτην
Ιφθιμοι Σθενελος τε και Ευρυμεδων αγαπηνωρ
Τω δ' εις αμφοτερω Διομηδεος αρματα Βητην
Νεστωρ δ' εν χειρεσσι λαβ' ηνια.

A memorial of the circumstance last stated still subsists in the name of the castle of St. Angelo, one of the most important parts of the fortifications of Malta; and if I were to explain the meaning of Καπανηιος, in the lines just above quoted (which it would be here out of place to do, but which has a particular relation to England), it would put that circumstance still further out of doubt.

It is observable however, that this island is again represented in the Iliad, by the hero Menestheus; and the following lines of the catalogue, in comparing him to Nestor, intimate, under the figure

of horsemanship, that Malta was scarcely inferior to England itself in point of maritime skill and valour :

2 Il. 546 Οιδ' Αθηνας ειχον——
Των αυθ' ηγεμονευε υιος Πετεω Μενεσθευς
Των δ' οπως τις ομοιος επιχθονιος γενετ' ανηρ
Κοσμησαι ιππεστε και ανερας ασπιδιωτας
Νεστωρ οιος εριζεν· ο γαρ προγενετερος ην·

I have elsewhere stated, that the Athens of the Greeks was only typical of England; of which indeed the lines just cited, which put Athens under the command of Menestheus, and then make so broad a comparison between him and Nestor (or which rather tend to establish such an affinity or consanguinity between them), are themselves not wholly destitute of evidence to prove: in fact, the island of Malta, thus placed under Menestheus, was the Πυργος of the Greeks of the Iliad, as may be seen in the

12 Il. 331 Τες δε ιδων ριγησ' υιος Πετεωο Μενεσθευς
Τε γαρ δη προς πυργον ισαν κακοτητα φεροντες—

and again, 12 Il. 373 Ευτε Μενεσθης μεγαθυμε πυργον ικοντο.

And that this πυργος was in fact the island of Malta, I collect as well from other circumstances, as from the frequent mention of μηλων (301st line), μηλα, 303, μαλιστα, 310, μελιηδεα, 320, and μελλομεν, 322, all disguisedly alluding to its name.

Another country, and that the most extensive, which our ancestors thought it necessary to possess, in order to secure their influence in India and China, was Ægypt itself. This country was in one sense, as I have already shewn, the very object of the war of the Iliad, Πριαμε

πολις, Troy itself, or Ilium; and the poet, in the second book, states that Agamemnon (Spain and France) had latent designs upon it,

2 Il. 35 ——τον δ' ελιπ' αυτε
Τα φρονεοντ' ανα θυμον αρ' ε τελεεσθαι εμελλε
Φη γαρ ογ' αιρησειν Πριαμε πολιν ηματι κεινω
Νηπιος.

For this purpose he seizes the σκηπτρον, or sceptre, by which σκηπτρον (from σκεπτω, observo, to take aim) I understand a cannon, or rather the fuse, or match, or rod, used in giving fire to a cannon: this I take to be the true origin of the military name of the staff, and of the symbol of a truncheon as the badge of a general's office; and it is particularly observable in the account given of the σκηπτρον, at the 100th line of the 2d Iliad, that it is said, το μεν Ηφαιστος καμε τευχων, which contains an explicit declaration, that the Chinese (Ηφαιστος) were the first inventors of gunpowder and fire-arms. Agamemnon then calls a council of the Greeks to promote his design; though he himself, in his speech to the council, acknowledges that he is unequal to the undertaking,

2 Il. 141 Ου γαρ ετι Τροιην αιρησομεν—

and in fact the Greeks (the Europeans), in so far as they are affected by his influence over them, abandon the pursuit and fly to their ships, in order to return to their own country; whereupon the sceptre, or pre-eminent skill in the use of fire-arms, is resigned by Agamemnon to Ulysses (England), from which it may appear to what hero or country it was the real intention of the poet to ascribe the supreme authority in Europe.

2 Il. 185 Αυτος δ' Ατρειδεω Αγαμεμνονι αντιος ελθων
Δεξατο οι σκηπτρον πατρωιον αφθιτον αιει
Συν τω εβη κατα νηας.

Ulysses then undertakes the management of the war in chief, and begins by reducing the refractory to due subordination, and in so doing, exclaims, with allusion to the superiority of his own power, and to the royal nature of that power,

2 Il. 203 Ου μεν πως παντες βασιλευσομεν ενθαδ' Αχαιοι·
Ουκ αγαθον πολυκοιρανιη· εις κοιρανος εστω,
Εις βασιλευς, ω εδωκε Κρονε παις αγκυλομητεω
Σκηπτρον τ' ηδε θεμιστας, ινα σφισιν εμβασιλευη.

CHAPTER THE THIRD.

If the statements of the last chapter should have excited surprise, as offering a detailed account from Homer of the Chinese and Tartars, that surprise must be much increased by this, as it professes to give a scarcely less detailed account of America, that vast continent, which, according to a favourite story, was only discovered, as it were, yesterday. It is however most certain, that it was much better known to the ancients than to the moderns, of which some evidence appears in my Notes upon Andalusia; and evidence most conclusive would arise, if the numerous fables of antiquity, multitudes of which relate to America, were duly examined and ex-

plained. Of some of those fables I shall presently offer a solution; but I first quote a few passages which contain general descriptions of America; of which the following is one, from

10 Od. 542 Αυτη δ' αργυρεον φαρος μεγα εννυτο νυμφη
Λεπτον και χαριεν, περι δε ζωνην βαλετ' ιξυι
Καλην χρυσειην κεφαλη δ' επεθηκε καλυπτρην.

Besides the express mention of gold and silver, as productions of that continent, there seems, under the words λεπτον and χαριεν, to be a reference to the light and shining snow that so much abounds there; in ζωνην βαλετ', to the tropical and equatorial circles or belts that cross America; and in καλυπτρην, to the fogs which envelope the northern head of it. In like manner the two following lines notice the reversed positions of the embouchures of the four immense rivers of America (the Missisippi and St. Laurence, the Amazon and the Plate), though their sources (to speak of them in pairs) are not far asunder;

5 Od. 70 Κρηναι δ' εξεισης τετυρες ρεον υδατι λευκω
Πλησιαι αλληλων τετραμμεναι αλλυδις αλλη.

And the following, from 10 Od. 348, point again to the same four rivers, with the additional notice of the different sorts of sources from which they spring:

Αμφιπολοι δ' αρα τεως μεν ενι μεγαροισι πενοντο
Τεσσαρες αι οι δωμα καταδρηστειραι εασι
Γινονται δ' αρα ται γ' εκ τε κρηνων απο τ' αλσεων
Εκ δ' ιερων ποταμων οι τ' εις αλαδε προρεουσι.

In the remains of ancient statuary that have come down to us, there are abundant representations of America and its different divisions; but the least poetical, or least ænigmatical representation that I have met with of that entire continent, is a statue of about four feet high, which belonged to the late Lord Mendip, and was commonly supposed to be an Ægyptian priest. Mr. Thomas Hope has a small bronze resembling it, and the late Marquis of Lansdowne had another. The most remarkable circumstance in all of them is, that one leg is advanced before the other, corresponding to the two divisions into which South America is cut perpendicularly, by the cross-flowing rivers (of which I have spoken in my Notes upon Andalusia); the west side of South America having a great likeness, in fact, to the calf and small of the human leg. The only part of the figure which is clothed are the hips and thighs, at which points (namely, about the isthmus of Darien) the sea has made an inroad upon the continent, and concealed it, as it were, from view. The attitude of the shoulders, which is remarkable in Lord Mendip's statue, and the general action of the figure, seem to imply that it is resisting a great pressure, which I think has relation to the enormous masses of ice on the top of North America; and the two portions of rods, which it holds horizontally, one in each hand, denote the line of the tropical circle, which comes up to Cape Florida, on the east nearly, and to Cape California on the west; the promontories which terminate in those capes, constituting the hands and arms of the figure. In my Notes upon Andalusia I explained the end of a rod in the massive gigantic hand lying in the court of the British Museum, in the same manner. As to the figure now under observa-

tion, the unsightly features of its face, the peculiar form of the ears, the nose, the forehead, &c. exhibit all the characteristics of the copper-coloured aborigines of America; and are a striking comment upon what Mr. De Pauw has collected from the writers upon that country, as descriptive of its natives.

But (to return to Homer) I would ask the reader, whether in the situation in which the Cyclops is found in the Odyssey, 9th b. 184,

——περι δ' αυλη
Υψηλη δεδμητο κατωρυσκεεσσι λιθοισιν
Μακρησιν τε πιτυσσιν ιδε δρυσιν ηυκομοισιν,

in the supernatural size of the monster (190th line),

——ωδε εοικει
Ανδρι γε σιτοφαγω αλλα ριω υληεντι
Υψηλων ορεων,

with a single eye in his forehead (κυκλωψ), he does not recognise a poetical portrait of the vast continent of America; the socket of the eye being the great inlet of Baffin's and Hudson's Bays, and the ball of the eye, the bright shining icey island of St. James, situate within them? The circumstance of the fable which regards Ulysses's putting out the monster's eye by a μοχλος, heated in the fire (322d line),

——εν πυρι κηλεω
——μοχλον αειρας τριψαι εν οφθαλμω,

alludes to the line of the solstitial circle, which, after passing just above Iceland (by the fires of whose volcanoes it is supposed to be heated), cuts the before-mentioned isle of St. James, thus perhaps giving the monster the name of κυκλωψ, from κυκλος. And the

massive stones, or rather tops of mountains, which the Cyclops throws at Ulysses (481), ηκε δ' απορηξας κορυφην ορεος μεγαλοιο, may allude to the eruptions of those volcanoes. But it is not now my intention to give a detailed explanation of the story of the Cyclops, it being of the nature of those subjects which I have reserved for another occasion: I shall only observe, that a fable, upon the same plan and basis, and liable to a similar explication, with that of the Cyclops, has a place among the Arabian Tales, which may tend, in one instance at least, to confirm what I said in the Introduction relative to the mode in which those Tales are to be understood.

There is one circumstance, however, introduced by Homer, in the fable of the Cyclops, which there is no reason why I may not notice here:

196 Αιγειον ασκον εχον μελανος οινοιο
Ηδεος, ον μοι εδωκε Μαρων Ευανθεος υιος
Ιρευς Απολλωνος ος Ισμαρον αμφιεβηκει—

to which I subjoin the following:

208 Τον δ' οτε ωινοιεν μελιηδεα οινον ερυθρον
Εν δεπας εμπλησας υδατος ανα εικοσι μετρα
Χευ' οδμη δ' ηδει' απο κρητηρος οδωδει
Θεσπεσιη, τοτ' αν' ϰτοι αποισχεσθαι φιλον ηεν
Τϰ φερον εμπλησας ασκον μεγαν, εν δε ϰαι ηια
Κωρυκω.

I cannot entertain a doubt that the liquor in question was rum; the colour of it (μελανος) refers to the dark colour of the melasses, of which it is made; or, as it is afterwards called αιθοπα οινον, it may allude to the negroes who make it: its sweetness, its great strength

(which furnishes a proof of the knowledge the ancients had of the art of distillation), its fragrant scent, all serve to shew it to have been that liquor. To this it may be added, that the word Μαρων (197) has not only an allusion to the chesnut-coloured aborigines of the West India islands, sometimes called Maroons; but by its last syllable (and the same thing may be implied by those of Ισμαρον and ερυθρον) it seems to have an oblique reference to the name of rum itself; while Ευανθεος, from ανθος flos, may be referable to Cape Florida, and ασκον αιγεον, and ασκον μεγαν, to the name of the island of Jamaica itself; although those last words may perhaps also have a more immediate relation to the bladder-like shape of the great West India Gulf, which is surrounded by the sugar islands (sugar, in Latin saccharum, being covertly named by Homer in another place παρ' οχθας Σαγγαριοιο), and I am the more inclined to think so, from the poet's concluding the passage with the words

——εν δε και ηια Κωρυκω·

by which it seems to have been his intention to allude to and include the Bermuda islands in the number of the sugar islands yielding rum; it being well known that the Bermuda islands, collectively taken, exhibit the resemblance of a shepherd's crook, κωρυκω.

The part of America which I shall next notice is the island of Newfoundland, with its great fishing bank; and they are both most happily represented in the lines that follow the 146th of the 10th Odyssey, under the figure of a large elk, the island itself in fact resembling the head of such an animal, and the extensive fishing bank, its wide-spreading horns. The word περιωπην (146), which means round the eye, with reference perhaps to the eye of the Cyclops,

refers to Baffin's and Hudson's Bays, constituting a gulf, which is the σπεος αγχι θαλασσης, mentioned in the 102d line, near the entrance of which the island of Newfoundland lies. The elk's drinking at the river, refers to the mouth of the geographical figure of that animal coming down to the straits of Belle Isle, through which straits the river St. Laurence in part finds its way to the sea: and among the lines I have cited may be seen a poetical account of the mode of killing and curing fish on the banks of Newfoundland, and of their being tied up with oziers, and hung by poles to dry in the sun. The very name of the fish, the cod, appears disguised in the words καδδ' επεσεν κονιησι (where by κονιησι I understand the particles of salt used in curing them), and (by a repetition which I have frequently observed upon) the same thing had been before noticed by καδδ' εβαλεν, of the 172d line, as it had been by the same words in the 9th Odyssey, 482. The intense fogs, which prevail off those banks, seem to be noticed by καπνος and αιθοπα καπνον, in the 149th and 152d lines of the 10th Od. and again in the 196th, where the plain low level of the banks is marked by the word χθαμαλη—

Αυτη δε χθαμαλη κειται καπνον δ' ενι μεσση—

and the prodigious darkness attendant upon those fogs, is most beautifully described (190),

——ου γαρ τ' ιδμεν οπη ζοφος ουδ' οπη ηως
Ουδ' οπη ηελιος φαεσιμβροτος εισ' υπο γαιαν.

I cannot forbear remarking here, that besides the thousand collateral evidences in proof of the English (represented by the traveller Οδυσσευς) having been the first discoverers of America, by a west-

ward course, the name of Newfoundland itself, when considered, together with the eastern situation of that island, and its fishing banks, in respect of the British isles, makes it very probable that that was the part of America first discovered by them; and that probability is increased on considering the names of the two next succeeding provinces of Nova Scotia and New England.

In respect of the interior of this part of America, the thing most remarkable is the celebrated cataract of Niagara, of which Homer has accordingly, under the fable of Elpenor, given a striking description: the backward course of the river St. Laurence, into which it falls, is expressed by the word αψορρον, and the cataract itself is figuratively described under the idea of Elpenor's breaking his neck in hastening down stairs.

10 Od. 552 Ελπηνωρ δε τις εστι νεωτατος ουτε τι λιην
Αλκιμος εν πολεμω ουτε φρεσιν ησιν αρηρως
Ος μοι ανευθ' εταρων ιερoις εν δωμασι Κιρκης
Ψυχεος ιμειρων κατελεξατο οινοβαρειων
Κινυμενων δ' εταρων ομαδον και δεπον ακουσας
Εξαπινως ανορουσε και εκλαθετο φρεσιν ησιν
Αψορρον καταβηναι ιων ες κλιμακα μακρην
Αλλα κατ' αντικρυ τεγεος πεσεν, εκ δε οι αυχην
Αστραγαλων εαγη ψυχη δ' αϊδος δε κατηλθε.

I now pass over to the western side of the continent of North America, of which, from Cape California in the south, to the ice within the straits between Asia and America in the north, the forty or fifty lines which follow the 116th of the 9th Odyssey convey a general description. The several circumstances detailed in those

lines, are all of them applicable to the vast tract of country in question, so far as the accounts we have of it, and particularly the voyages of Cook, Peyrouse, and Vancouver, enable us to compare them. Its uncultivated and almost unpeopled condition, the infant state of civilization of the few inhabitants which it has; the fogs, the darkness, and density of the air, the prodigious swell of the sea, the heavy surf upon the shore, are all successively mentioned: the λιμην ευορμος seems to involve an ænigma, and to be referable to the triangular space inclosed within the two extreme capes of Asia and America, and the line of ice in front on the north, which ice, in a poetical view, would form a harbour capable of holding ships sufficiently fast: this triangular space is afterwards alluded to again, under the figure of Ulysses and his companions exploring it in three divisions (153), εδινεομεσθα κατ' αυτην, τριχα κοσμηθεντες; the κρηνη υποσπειος at the head of the harbour, refers to the streams of fresh water trickling from under the caverns of the ice, and the καπνος, mentioned in the 167th line, relates probably to the volcano of Mount St. Elias: Ulysses and his companions appear to have wintered (εμειναμεν ηω διαν) somewhere on the outside of the triangular space before mentioned, and to have proceeded within it in the spring of the year, poetically expressed by an allusion to the morning of the day,

——φαινη ροδοδακτυλος ηως.

The voices which they heard of sheep and goats,

——αυτων δε φθογγην οιων τε και αιγων,

seem to stand figuratively for the bellowing of the seals, and the noise made by the whales in spouting up the water from their nos-

trils; the former they killed with long hollow guns (αιγανεας δολιχαυλας), and the latter with harpoons perhaps, shot from (καμπυλα τοξα) cross-bows.

In regard to the more southern part of the vast tract of country last under consideration, I would observe, that in an account of California, by Pere F. M. Piccolo, in the Jesuits Travels, or Lettres Edifiantes, it is said, that "there are found in California running springs of the clearest water, whose banks are covered with wild vines." It is added there, that "California is no less prolific in grain than in fruit, and there are fourteen sorts of the former, which the natives feed upon.—The soil is so vastly rich, that many plants bear fruits thrice a year; and—Heaven has been so indulgent to the Californians, that their land produces spontaneously many things which are not brought forth in other countries, except with vast pains and labour." He further adds, that "during the rainy season, a deluge of water descends." Let the account so given of California, by Pere Piccolo, be compared with the following lines from Homer, descriptive of the same country:

9 Od. 106 Κυκλωπων δ' ες γαιαν υπερφιαλων αθεμιστων
Ικομεθ' οι ρα θεοισι πεποιθοτες αθανατοισιν
Ουτε φυτευσι χερσι φυτον ουτ' αροωσιν
Αλλα ταγ' ασπαρτα και ανηροτα παντα φυονται
Πυροι και κριθαι ηδ' αμπελοι αιτε φερουσιν
Οινον ερισταφυλον και σφιν Διος ομβρος αυξει
Τοισιν δ' ουτ' αγοραι βουληφοραι ουτε θεμιστες
Αλλ' οιγ' υψηλων ορεων ναιουσι καρηνα
Εν σπεσσι γλαφυροισι θεμιστευει δε εκαστος
Παιδων ηδ' αλοχων ουδ' αλληλων αλεγουσι.

The country to the eastward of California is described under the fable of Circe; but before I enter upon an explanation of that fable, I would here give some account of two distinguished heroes of the Iliad, who in fact represent North and South America: the whole of America, indeed, both North and South, is sometimes designated there under the person of one of them, the greater Ajax, just as Agamemnon stands often for Spain and France: and so it should seem the following lines, descriptive of Ajax arming himself, are to be understood:

7 Il. 211 Τοιος αρ' Αιας ωρτο πελωριος ερκος Αχαιων
Μειδιοων βλοσυροισι προσωπασι· νερθε δε ποσσιν
Ηιε, μακρα βιβας, κραδαων δολοχοσκιον εγχος.
Τον δε και Αργειοι μεγ' εγηθεον εισοροωντες
Τρωας δε τρομος αινος υπηλυθε γυια εκαστον
Εκτορι δ' αυτω θυμος ενι στηθεσσι ποτασσεν
Αλλ' ωπως ετι ειχεν υποτρεσαι ηδ' αναδυναι
Αψ λαων ες ομιλον επει προκαλεσσατο χαρμη
Αιας εγγυθεν ηλθε φερων σακος ηϋτε πυργον.

The vast extent of the country, represented by Ajax, is implied by the word πελωριος; the height of its mountains is insinuated by a reference to the length of their shadows, δολιχοσκιον; and the enormous mass of ice at the northern end of America, by σακος ηϋτε πυργον: the terms ποσσιν ηϊε μακρα βιβας seem to me to allude to South America, from its being shaped, on the western side, as before observed, like the human leg; and τρομος αινος and υποτρεσαι to refer to the earthquakes of South America. But undoubtedly, the two lines which describe Ajax in the catalogue, refer to North America only:

2 Il. 557 Αιας δ' εκ Σαλαμινος αγεν δυοκαιδεκα νηας
Στησε δ' αγων ιν' Αθηναιων ισταντο φαλαγγες—

for as those lines state him to have ranged his forces on the side of the Athenians, who, as I have said above and elsewhere, were typical of the English; it seems to follow, from that circumstance, that he is to be considered as representing that portion of America in which English settlers have been established, for a time, to which I think none but a fabulous limit can be assigned. The following inquiry of Priam and answer of Helen seem to relate also to North America:

3 Il. 225 Το τριτον αυτ' Αιαντα ιδων ερεειν' ο γεραιος
Τις τ' αρ' οδ' αλλος Αχαιος ανηρ ηυστε μεγαστε
Εξοχος Αργειων κεφαλην ηδ' ευρεας ωμας;

In respect to the lesser Ajax, I shall merely cite the few first lines of the account given of him in the catalogue:

2 Il. 527 Λοκρων δ' ηγεμονευεν Οϊληος ταχυς Αιας
Μειων ετι τοσος γε οσος Τελαμωνιος Αιας
Αλλα πολυ μειων· ολιγος μεν εην, λινοθωρηξ.

The word μειων notices the inferiority of South America to North America, in point of extent; Οϊληος (from οϊς), the peculiar breed of sheep found in Peru; and λινοθωρηξ, the equatorial line, which, as the term implies, passes over the breast of South America. If with these few remarks, thus premised, the reader would follow the two Ajaxes through their several operations in the Iliad, I doubt not he will be convinced that I have rightly assigned their representative characters; of which indeed the following lines, concerning the

country of Circe, from the 10th Od. 135, furnish some confirmation:

Αιαιην δ' ες νησον αφικομεθ' ενθαδ' εναιε
Κιρκη ευπλοκαμος δεινη θεος αυδηεσσα
Αυτοκασιγνητη ολοοφρονος αιηταο—

in which lines the duplication in the Greek name of Ajax (Αιας) of the word αια, αια a country, is purposely intended to mark the vast extent of the country he represents; just as Δωδωνη and Δωδωναιη in Homer allude to China, from the abundance of boats there, called doas, or dows; and as Tartary has its name so doubled, in order to mark the height and prodigious extent of the mountains of that country (quasi, ταυρος, ταυρος). I now enter upon the fable of Circe, as contained in the 10th Odyssey: the words Ναυλοχον ες λιμενα, of the 140th line there, refer to the ice in Baffin's Bay, which would hold a ship as in a harbour, in like manner as I before explained, λιμην ευορμος would do within Bering's Straits, on the west side of America. Proceeding to the 205th line of the same book,

Των μεν εγων ηρχον τωνδ' Ευρυλοχος θεοειδης
Χληρες δ' εν κυνεη χαλκηρεϊ παλλομεν ωκα
Εκ δ' εθορε κληρος μεγαλητορος Ευρυλοχοιο
Βη δ' ιεναι αμα τω γε δυω και εικοσ' εταιροι,

I understand by the person of Eurylochus the great West Indian gulf, as intercepted between North and South America, and shaped like a helmet, κυνεη; that gulf being in fact (δυω και εικοσι) twenty-two degrees of latitude in width, from Pensacola to the bottom of the Gulf of Darien: and that this is the space represented by him, is confirmed by the manner in which Eurylochus is mentioned in another place (429):

Ευρυλοχος δε μοι οιος ερυκανε ϖαντας εταιρες—

where, by the word ερυκανε, there seems to be a very clear allusion to the hurricanes, to which those seas are subject, to which the name of Ευρυλοχος may itself have some reference. The ξεστοισι λαεσσι of the following lines will be explained by the rocks of ice with which the coasts of Baffin's Bay are covered, and the remainder of the lines, by the amphibious animals, sea-lions, &c. found there, whose manners are very accurately described in them (240);

Ευρον δ' εν βησσησι τετυγμενα δωματα Κιρκης
Ξεστοισι λαεσσι ϖερισκεπτω ενι χωρω
Αμφι δε μιν λυκοι ησαν ορεστεροι ηδε λεοντες
Τους αυτη κατεθελξεν επει κακα φαρμακ' εδωκεν
Ουδ' οιγ' ωρμηθησαν επ' ανδρασιν αλλ' αρα τοιγε
Ουρησι μακρησι ϖερισαινοντες ανεστων.

The reader will feel some degree of wonder, I think, at what I am now going to state: he has doubtless heard of the tradition that the venereal disease is a native of America, and may perhaps have seen accounts of such a tradition in the medical work of Astruc, or in the Philosophical Researches of De Pauw; but what will he think when he finds that Homer not only gives his testimony in support of that tradition, but enters into details respecting the connexion of the disease with America, of which the moderns have not the slightest idea? This disease is called in English by a name which is a corruption of porcus, a hog, as the French name of it, verrole, is derived from verres, the male of the hog species; and the poet in like manner feigns, that those who drank of Circe's cup, or, in other words,

contracted this disease, were turned into swine, as aptly indicative of its loathsomeness. That this complaint was in Homer's contemplation cannot be doubted for a moment, since the manner in which it is contracted, together with many of its most remarkable symptoms, are very clearly stated by him. The mode of contact, by which infection is communicated, is often pointed to, disguisedly, and by allusions not very decently conceived, but in the 334th line it is plainly mentioned, and without indelicacy,

Ευνης ημετερης επιβημεν οφρα μιγεντε
Ευνη και φιλοτητι πεποιθομεν αλληλοισιν—

and as to the symptoms attendant upon the disease, the manner in which the voice is affected by it, is expressed in the 246th line,

Ουδε τι εκφασθαι δυνατο επος ιεμενος περ—

and in the 378th —κατ' αρ' εξεαι ισος αναυδω·

the loss of the teeth is noticed in the 328th,

Ος κε πιη και πρωτον αμειψεται ερκος οδοντων—

the dreadful pains attendant upon the disorder, in the 247th,

Κηρ αχεϊ μεγαλω βεβολημενος—

and the manner in which the eyes are affected by it, sometimes extending to the loss of sight, is noticed in the remainder of that line,

————ενδε οι οσσε
Δακρυοφιν πιμπλαντο—

the loss of hair (394),

Τον δ' εκ μεν μελεων τριχες ερρεον—

and the horrible mutilations and debilities often caused by the disease, are repeatedly noticed, as, among other places, in the 301st line,

Μη σ' απογυμνωθεντα κακον και ανηνορα θειης.

It may be said, that some of the symptoms which I have mentioned are rather ascribable to the means adopted by the moderns for the cure of the disease, than to the disease itself: what then should be the astonishment of the reader to find those very means of cure, recorded by the poet, in the clearest manner, to have been used by the ancients also? The hints at bathing and the use of ointments are frequent,

——επει λασεντε και εχρισε λιπ' ελαιω.
(450) Ενδυκεως λασεν τε—

and in the 266th line

——αλλα λιπ' αυτε:

the subject of anointing is openly mentioned again in the 392d,

Ερχομενη προσαλειφεν εκαστω φαρμακον αλλο—

and the complete and perfect cure effected by these remedies, is shortly afterwards noticed (395),

Ανδρες δ' αιψ' εγενοντο νεωτεροι η προπαροιθεν
Και πολυ καλλιονες τε και μειζονες εισοροωσθαι.

That the ointments in question were mercurial, is most certain; for who was it that brought Ulysses the antidote against the poison of Circe? Who, but Ερμειας, Mercury? and in the following lines we have evidently, in the poet's remedy, a description of quicksilver itself, in which lines the appearance of quicksilver, when in a crude

state, as contrasted with that of its semi-liquid state, is most beautifully noticed (302):

Ως αρα φωνησας τορε φαρμακον Αργειφοντης
Εκ γαιης ερυσας και μοι φυσιν αυτε εδειξεν
Ριζη μεν μελαν εσκε γαλακτι δε εικελον ανθος—

and in order to put the matter out of all doubt, the peculiar medicinal preparation of mercury, called calomel, is covertly named by the words καλεεσι, χαλεπον, and μωλυ, in the next line,

Μωλυ δε μιν καλεεσι θεοι χαλεπον δε τ' ορυσσειν.

And, that I may close this part of the subject, I shall here claim for my countrymen the original invention of this method of cure for so horrible a complaint, now so habitually practised as to cease to strike us with due wonder; grounding their claim to it, as well upon other circumstances, as upon the three following expressions, first, the exclamation of Circe to Ulysses (England) when she saw her poison rendered ineffectual by the use of his antidote (330),

Η συ γ' Οδυσσευς εισι πολυτροπος ον τε μοι αιει
Φασκεν ελευσεσθαι χρυσορραπις Αργειφοντης—

(which lines obliquely insinuate also, that Ulysses was the first discoverer of America;) secondly, the observation of Ulysses himself, after having turned his companions from swine into men again, or effected their cure, viz. "that they acknowledged him" (that is, acknowledged him to be the author or inventor of the means of their cure) (392) εγνωσαν δε με κεινοι; and lastly, the evident import of the words above cited, in the 303d line, which state the remedy to have been shewn by Mercury to Ulysses (303),

——και μοι φυσιν αυτε εδειξεν.

But besides the account of this disease, and its cure, the passages lately cited seem to have been intended also to convey a description of the original natives of America, the subject in question having furnished occasion to speak of that particular tribe of them, from a connexion with which the disease was propagated. Thus it appears from the following lines (278),

——νεηνιη ανδρι εοικως
Πρωτον υπηνητη οταν χαριεστατος ηβη,

that by χαρ, and by ηβη, an allusion was intended to the very name of the Caribbees; by πρωτον υπηνητη, to the circumstance of their having little or no beards, or other marks of puberty; and by νεηνιη ανδρι εοικως, to their diminutive size, as compared with that of Europeans. Their imperfect understanding and inferiority to other races of the human species seem to be covertly noticed by the repeated mention of οιδ' αμα παντες ἀϊδρειησιν επονto (257), and by ατε φρεσιν ησιν αρηρως, and their remarkable insensibility to pain seems to be noticed by the frequent use of expressions like the following (343),

Ει μη μοι τλαιης γε, &c.
Μητι μοι αυτω πημα κακον βουλευσεμεν αλλο.

But who was Κιρκη?—I take her to represent, as her name itself openly intimates, a well-known tribe of North Americans called Cherakees; who are situate behind the Apalachian mountains at the back of the Carolina provinces and on the confines of Louisiana. The expressions regarding Circe, so often used in the passage last referred to, αειδουσι οπι καλη (226), καλον αοιδιαει, δαπεδον δ' απαν αμφεμυκεν,

λιγ' αειδεν, και καλει, &c. have a reference, I think, to the river Ohio, a name which, as travellers tell us, means in the native American language, καλος, beautiful or bel; and to this last word there are open allusions, as in βαλεει δ' ενι φαρμακα σιτω (280), αχϑι μεγαλω βεβολημενος (277). The American name of this river, Ohio, is itself also covertly noticed, as in the 281st line, δι' απριας ερχεαι οιος, and εν δε οι οσσε and γοον δ' ωιετο θυμος, in the 247th. The web that Circe weaves, μεγαν ιστον επoιχομενη, seems to allude to the courses of the many rivers, which, together with the Ohio, find their way through Louisiana into the Gulf of Mexico; the tongues of land which are intercepted between those rivers, being repeatedly noticed under the words εφϑεγγοντο καλευντες (255). The province of Louisiana is itself mentioned, nearly by name, in the 587th, Λυσον ιν' οφθαλμοισι, and often alluded to less openly by the use of the words λυσομενος, λυσασθαι, &c.; and on the whole, I have no doubt that it was the poet's intention to record that that province, or the course of the river Ohio, was the birth-place of the venereal disease; that province seems, in fact, to give it its Latin name (lues), and I am confirmed in that opinion by a great number of ancient gems (many of which are engraved and inserted in Mr. D'Ancarville's book), and which this explanation may serve to illustrate, they having the head of a boar (porcus, or verres) upon them, and some of them, if I remember right, with the letters Λυς, or Λυτ' subjoined. Whether the particular district where the Cherakees appear by the maps to be seated, be the main focus of the disease, may need a more minute inquiry, since several places or tribes in and about the province of Louisiana, seem to be disguisedly mentioned, and therefore might

have been within the view of the poet; as the Chicachas, for instance, may be referred to by the frequent use of the word κακος; and in the following line (316),

Τευχε δε μοι κυκεω χρυσεω δεπαι οφρα πιομι,

the poet seems by χρυσεω δεπαι to have intended to include the borders of the gold-producing country of Mexico among the districts infected by the disease; and by τευχε to allude to the country of the Natchi-Toches, situate on the Missisippi; and by κυκεω, to the settlement of Cahokia, in lat. 39, upon the same river, or perhaps to the place or tribe of Coutchicou, situate about latitude 32.

A careful perusal of the passages under consideration would convey many other curious matters besides those I have noticed; and, even as to the venereal disease, much more remains to be stated from them as to its probable causes, which it seems to have been the poet's intention to assign, but which I do not now discuss. I close this subject, therefore, with the remark, that in order to remove all doubt that America is the country in question, it is twice covertly named, in the concluding part of the first and the beginning of the second of these two lines (294),

——ξιφος οξυ ερυσσαμενος παρα μηρω
Κιρκη επαιξας—

which lines are again inserted at 321; and if any other express notice of the name of America be required, I refer to the 622d line of the catalogue of the Iliad, where one of the divisions of Sicily, Δωρης, that is, the part which includes Ætna, from δαιω and ορος), is called Αμαρυγγειδης, from its resemblance to the great

volcanos of America (Αμαρυγη and ειδος), as the epithet κρατερος refers to their craters:

Των δ' Αμαρυγχειδης ηρχε κρατερος Διωρης.

I now proceed to the southern division of that vast continent, which was in fact the scene of the fable of Æolus, as contained in the 10th Odyssey:

Αιολιην δ' ες νησον αφικομεθ' ενθαδ' εναιεν
Αιολος ιπποταδης φιλος αθανατοισι θεοισι
Πλωτη ενι νησω παισαν δε τε μιν περι τειχος
Χαλκεον αρρηκτον λισση δ' αναδεδραμε πετρη.

The words πλωτη ενι νησω imply a country which may be sailed round (from its peninsular shape), or one that may be traversed all over in sailing (from its abounding so much in large rivers); and τειχος and πετρη refer to the Andes mountains, and to the ice with which they are covered. Whoever has read any travels in South America (and particularly those published about forty years ago, by Don J. and Don A. d'Ulloa, which give many details respecting the winds in that country) will admit that the following lines are strictly applicable to it:

21 Od. 10 Κεινον μεν ταμιην ανεμων ποιησε Κρονιων
Η μεν παυσεμεναι ηδ' ορνυμεν ον κε θελησι
Νηι ενι γλαφυρη κατεδει μερμιθι φαεινη
Αργυρεη ινα μητι παραπνευση ολιγον περ.

I take the words μερμιθι φαεινη to relate to the chain or cordillera of the Andes; and αργυρεη, to the silver in the bowels of those mountains, or to the snow upon their tops. The 35th line again alludes

to the precious metals, produced in such abundance in Mexico and South America:

Και μ' εφασαν χρυσον τε και αργυρον οικαδ' αγεσθαι—

and the 48th and 54th —τας δ' αρπασασαι φερεν ωκυπτονδε θυελλαι,

and —αιδ' εφεροντο κακη ανεμοιο θυελλη,

refer manifestly to the hurricanes which prevail at certain seasons of the year in the West India gulf. Indeed one meaning of the fable of Æolus's bladder of winds would seem to have relation to the trade winds, which, blowing steadily in the same direction, require that direction to be observed by navigators, as it is impossible to sail by a backward course directly against them, within the gulf of the West India islands.

I shall now speak of this division of America more in detail, and in so doing I take occasion to correct an error in my Notes upon the fever of Andalusia, in Spain; for, whereas, in the 104th page of those Notes, I supposed Chryseis, of the Iliad, to represent the West India gulf, and that that gulf might be the egg noticed in the 113th page there, I would now state that, upon further investigation, I am of opinion that that heroine represents the Lake Parime, in South America, which lake, together with the three branches of the river Blanco, connected with it, have a strong resemblance to a cruise (χρυσηις) or ewer, its bottom to the north and spout to the south; and as to the egg, I refer that to the whole of the province of New Andalusia, which, as intercepted by the sea on the north and east, the Amazon on the south, and the course of the Oronooko on the west, has much the shape of an egg. This province I take to be the original birth-place of the fever, which is the subject of those Notes; that

it gave name to the Eclogues of Virgil (quasi egg-λογος), all of which have regard to it; that it is the origin of that of St. Jago, so common in the West Indies; and of that of the ague itself; and, in short, from the unwholesome effects of the waters, which geographers state to be stagnant there for half a year (but which, during the other half, are somewhat dispersed, and then by occasionally depositing their impurities upon the shores of other countries, originate ague, fever, and pestilence, in them), I take this district to be the true egg of Chaos, of which mention is made in the 35th page of the Treatise on the Worship of Priapus.

As to the part of South America on the other side of the Amazon, a most accurate poetical description of it, and particularly of Peru, is contained in the 80 or 100 lines that follow the 57th of the 10th Odyssey. In the term Λαμυ there we have a reference to the lamas (a remarkable sort of sheep) of Peru, which are again alluded to by the expressions αργυφα μηλα and ποιμενι ποιμην. The words βεκολεων and ἄϋπνος would seem to refer to the incessant labours of the natives, employed by the European settlers, in digging in the mines (βεκολεων, from βος, ταυρος, a mountain), which last circumstance is again beautifully alluded to in the 86th line, where the darkness of the mines (νυκτος) is contrasted with their being situated just under the equator (implied by ηματος). I am inclined to think also, that in the word Εγγυς, there is an allusion to the Incas of Peru, and that they were before still more openly alluded to by the words πυρπολεοντας and εγγυς, in the 30th line,

Και δη πυρπολεοντας ελευσσομεν εγγυς εοντας.

The λιμην κλυτος, at which Ulysses arrives, is the famous harbour of

Lima, of which the poet has given so accurate a picture (in mentioning the πετρη ηλιβατος, the very tranquil state of the bay, and the total absence of all tides there (ητε μεν ετ' ολιγον), that one is struck with admiration on comparing it with the description of the harbour, as given in the voyage of the unfortunate Peyrouse.

The words οι δ' ανεω εγενοντο (71) convey an intimation of the silence and stupidity of the native Americans, and οιδ' ανα θυμον εθαμβεον (63) of the wonder with which they must have surveyed the Europeans on their arrival: ελθοντες δ' ες δωμα παρα σταθμοισι refer, I think, to the passing of Ulysses to the south of the equator (παρα σταθμοισι); for it is particularly to be noticed, that the description given by the poet is of a river-voyage, inland, from east to west, up the river Amazon. The mistakes made by persons who sail up that river, with a view to trace it to its source (owing to the circumstance of confounding the various rivers which fall into it with the principal river itself), are noticed under the words Αάσαν μ' εταροι τε κακοι (68), and perhaps κακοι εταροι may allude particularly to a river of the name of Caqueta, as principally causing those mistakes; that river appearing to fall into the Amazon by a great many different mouths, which might be likely to occasion them. The liability of those who navigate up the river Amazon to such mistakes is noticed by the travellers Don J. and A. d'Ulloa, who also mention (if I recollect right) the disposition to sleep with which such navigators are commonly seized, προς τοισι δε υπνος σχετλιος (68). Perhaps the words αλλ' ακεσασθε, φιλοι (69) may contain an allusion to the river Ucayale, which was of service to or befriended Ulysses (φιλοι) in his pursuit, as it in fact constitutes the right course to the Lake Titiaca, the principal source

of the Amazon. The way by which the poet supposes Ulysses to pass out of the continent, is by the town of Areca, situate on its west side; this is implied by the frequent use of the terms ερρ, ερρ, αρα, in ερρ' εκ νησω θασσον (72), and ερρ εσσει αρα θεοισιν (75). The words απεχθηται and απεχθομενος θεοισιν (74, 75) allude to his rowing against the stream, and that is further evidenced by the mention of the fatigue arising from it (78),

Τειρετο δ' ανδρων θυμος υπ' ειρεσιης αλεγεινης.

The last part of the passage referred to, from line 95 to the end, is descriptive of the more southern part of the country in question. Let the reader pronounce whether the 102d line,

Ανδρε δυω κρινας τριτατον κηρυχ' αμ' οπασσας

does not contain a clear allusion to the two provinces of Tucuman, ανδρε δυω (implied again afterwards by τευχε and ανδρα, in the 118th and 121st lines), to the province of la Paz, οπασσας, and to the city of Santa Cruz, κηρυκα (both before implied by κηρυκατ' οπασσαμενος, in the 59th line), all adjoining each other, and situate in the southern part of Peru, covertly implied (by Πειροντες) in the 124th line; and I confess, that I myself entertain no doubt, that by a proper derivation of the word Αρτακιην, the name given to the fountain mentioned in the 108th line,

—ες κρηνην κατεβησατο καλλιρεεθρον
Αρτακιην, ενθεν γαρ υδωρ προτι αστυ φερεσκε

(by which fountain the impurity of the common waters of the country would be corrected), and by the words

—αφ' υψηλων ορεων καταγινεον υλην,

there is an allusion to the famous Peruvian bark-tree, the wonderful effects of which were first discovered, according to tradition, by the benefit which some invalids accidentally derived from bathing in the river on the borders of which it grows.

The river Plate seems to be represented by Antiphates, whose name itself may have a relation perhaps to that of the important city of Santa Fé, situate on its banks, as υψερεφες δω have to the enormous height of the Andes mountains, in which it has its sources; and its own name seems to be strongly pointed to, by the use of the word Ευρον, as suggesting the sound of Ευρυν, broad; idem quod, πλατυν: I observe in the maps, that there is a river (the Dolce) which should find its way into the Plate, but appears to lose itself in the sands near Santa Fé, and that may explain what is said of Antiphates, viz. ενα μαρψας εταρων. The 120th line, ουκ ανδρεσσιν εοικοτες αλλα γιγασι may perhaps relate to the desert country on the east of Chili, in opposition to a country capable of human cultivation; but when coupled with the expression ιφθιμοι λαιστρυγονες, it seems to furnish an argument for the affirmative, in the well-known controversy respecting the gigantic size of the Patagonians. The words αλλοθεν αλλος (119), and αι αλλαι αοιλλεες, would appear to refer, the first to the country of Chili, and the second to the island of Chiloe, with the numerous smaller islands surrounding it; or those terms may perhaps only allude to the desolate state of the country owing to the eruptions of the volcanoes, with which it abounds, of which volcanoes we have a special notice in καπνον δ' οιον ορωμεν (99), and in 121,

Οιρ' απο πετραων ανδρα χθεσι χερμαδιοισι
Βαλλον.

One of the epithets applied to λαμπ πτολιεθρον, which, by the way, probably means Lima, the capital of Peru, is τηλεπυλον, which I interpret to allude to the distant strait or passage (πυλα, janua) between Cape Horn and the ice, by which that city, in a westward course from Europe, is approached; and thus am I led to say a few words upon that famous Cape and the passage by it. In the explanation (offered ante in the second chapter) of a part of the 23d Iliad, I said that Nestor (who, as well as Ulysses, it is to be recollected, represents England) gives a description there to his son Antilochus (Ireland), of the passage to China by way of the Cape of Good Hope; and this is no unfit place to add, that it appears to have been Nestor's intention there to recommend the latter passage to his son, by contrasting it with the difficulties of that by Cape Horn, of which the following quotation seems to me descriptive:

23 Il. 319 Αλλ' οι μεν θ' ιπποισι και αρμασιν οισιν πεποιθης
Αφραδεως επι πολλον ελισσεται ενθα και ενθα
Ιπποι δη πλανοωνται ανα δρομον ουδε κατισχει—

implying, as it seems to do, that there are strong currents prevailing in the neighbourhood of Cape Horn, in opposite directions, which would inevitably carry a navigator much out of his reckoning (πλανοωνται ανα δρομον), after all the tacking and retacking, which the words ελισσεται ενθα και ενθα would intimate to be necessary. The following lines, in continuation of this subject, are further descriptive of that passage, and prescribe the caution proper to be observed, for fear of being wrecked against the ice:

23 Il. 340 ——λιθω αλεασθαι επαυρειν
Μηπως ιππος τε τρωσης κατα θ' αρματα αξης

Χαρμα τε τοις αλλοισιν ελεγχειη δε σοι αυτω
Εσσεται· αλλα, φιλος, φρονεων περιφυλαγμενος εναι·
Ει γαρ κ' εν νυσσῃ γε παρεξελασησθα διωκων
Ουκ εσθ' ος κε σ' ελησι μεταλμενος ουδε παρελθη
Ουδ' ει κεν μετοπισθεν Αρειονα διον ελαυνοι
Αδρηστε ταχυν ιππον ος εκ θεοφιν γενος ην
Η τις Λαομεδοντος οι ενθαδε τετραφεν εσθλοι
Ως ειπων Νεστωρ Νηληιος αψ ενι χωρῃ
Εζετ' επει ω παιδι εκαστε πειρατ' εειπε.

The ice is alluded to by λιθε and by Αδρηστε, and, not in its fixed state only, but as formed into moving islands (common in the latitudes in question), as implied by ιππες Λαομεδοντος. Lastly (as in the second chapter I explained the poet's description of the passage by the Cape of Good Hope), so it seems clear that in the lines just cited he intended to refer to this passage by Cape Horn, as well from the other circumstances above noticed, as, more especially, from the concluding words, which mention both passages, ω παιδι εκαστε πειρατ' εειπε. The following lines are the last that I shall cite on this subject:

23 Il. 416 Στεινωπω εν οδω——
——————————αιψα δ' επειτα
Στεινος οδε κοιλης ιδεν Αντιλοχος μενεχαρμης
Ρωχμος εην γαιης η χειμεριον αλεν υδωρ
Εξερρηξεν οδοιο βαθυνε δε χωρον απαντα
Τη ρ' ειχεν Μενελαος αμαιτροχιας αλεεινων
Αντιλοχος δε παρατρεψας εχε μωνυχας ιππους
Εκτος οδε ολιγον δε παρακλινας εδιωκεν——
—Στεινωπος γαρ οδος—

Those lines indeed ought not to have been omitted; for the words στεινος οδ' κοιλης and στειπωπος οδος, thrice mentioned, appear to refer most plainly to the Straits of Magellan, which separate the Terra del Fuogo from the continent: a most accurate description of those straits is contained in the words ρωχμος ειν γαιης, &c. as αματροχιας αλεεινων are referable to the opposite currents which prevail at Cape Horn, and which would be avoided by passing through the Straits. Thus am I at length arrived at the most southern limit of this vast continent; and after all that I have said, however succinct and compressed it may have been, I would ask whether any doubt can possibly exist that the ancients were thoroughly well acquainted with every part of America?

There still remain to be considered some very large portions of the globe: I shall first notice Japan, which is the subject, in one of its senses, of Homer's Hymn to the God Pan, and all the epithets used there, concerning Pan, will be found applicable to this island, whose name so nearly resembles his:

> Αμφι μοι Ερμειαο φιλον γονον ενεπε, Μουσα,
> Αιγοποδην δικερωτα φιλοκροτον ουτ' ανα ωιστην
> Δενδρηεντ' αμυδις φοιτα χοροηθεσι νυμφαις
> Αι τε κατ' αιγιλιπος ωετρης στειβουσι καρηνα
> Παν' ανακεκλομεναι.

Pan's being the son of Mercury, alludes to the high estimation in which trade and commerce are held there. The epithets αιγοποδην δικερωτα refer to the general shape of the island, like that of a goat, its head and horns being turned to the north-east, a resemblance which has been the source of many a fable among poets and

statuaries. Φιλοχροτον seems to allude to the famous hard-wares which we call by the name of japan, the principal ingredient in the preparation of which is pitch, as further noticed by the words αναπιστη δενδρηεντα. The line

Αμυδις φοιτα χοροηθεσι νυμφαις,

and the 22d line of the Hymn,

Ενθα και ενθα χορων τοτε ες μεσον ερπων,

are explained by the islands lying in the same parallels of latitude, and its being bounded by the sea of Corea, and the country of that name. By coupling the thrice-inserted, but disjoined syllable αι with Παν', in the following words αι τε κατ' αιγιλιπος—Παν' ανακεκλομεναι, the name of Japan itself is formed, to which I think the poet intended to point. The epithet τετρατωπον, in the 36th line, may be explained by a reference to the four great promontories of the island, like so many goat's heads or faces; and I have no doubt that the words χαιρεν δε νοω περιωσια δαιμων (41) have relation to the circular, moonlike shape of the sea of Corea, as intercepted between Japan and the country of Corea; being confirmed in this opinion, by observing that this same island is described in the 20th Iliad (383) under the character of Οτρυντειδης, the derivation of which name may suggest the same idea as that just noticed; and this again is confirmed by the name itself of Japan coming out twice shortly after in the 389th line of that book of the Iliad:

——παντων εκπαγγλοτατ' ανδρων.

Pursuing my course southerly, I come to the Philippine islands, of which it is scarcely necessary to say any thing after the account

given ante in the second chapter, of a voyage from Europe to Pekin in China, which must necessarily have led to an acquaintance with those islands. Some notice was taken of the drugs and spices produced by them, and by the Asiatic islands in general, when it was said in the first chapter, that Cairo in Ægypt (Chiron, who taught Achilles the science of medicine) was the depôt of them: and when Hecuba (the Erythræan Sea) went down to her chamber,

6 Il. 287 ——ες θαλαμον κατεβησατο κηωεντα,

it should seem to allude to that sea's moving onward by its waves, and connecting itself with the sea around those islands, in the neighbourhood of which the air is known to be impregnated with aromatic odours (κηωεντα) for many leagues from land; a circumstance which is the foundation also of more than one fable of antiquity.

In respect to the larger islands to the southward of the Philippines, when Ηφαιστος (that is, China, under which, in point of longitude, those islands lie, and from which country they seem to have been peopled) proceeds to work upon the armour of Achilles:

18 Il. 476 Θηκεν επ' ακμοθετω μεγαν ακμονα· γεντο δε χειρι
Ραιστηρα κρατερον ετερηφι δε γεντο πυραγρην——

the poet seems to have intended, under the various utensils he mentions, to suggest the recollection of those islands, and of their position. Thus ακμοθετον and ακμων seem to relate to the island of Borneo, situate just under the equator, implied in ακμη; πυραγρην, forcipem, to the great island Van Diemen, the handles formed by the two promontories on its south side, and the holding part of the forceps, by the opening on the north side. The island we call

New Guinea (which, or something like it, would thence appear to have been its old name) seems to be noticed in the word γεντο, twice mentioned; and the ραιστηρα, or Malleum, is evidently to be found in the shape as well as the name of Malay (Malleum) forming the handle; and the kingdom of Cochin-China the striking part of the mallet.

In the same portion of the Iliad just now noticed, the 20th book, the poet, after describing Japan under the character of Οτρυντειδης, alludes, I think, to the numerous broken islands to the southward of Japan (including the Moluccas, but exclusive of Van Diemen's Land) under that of Δημολεων; that name implying perhaps that they were peopled by the Chinese, whose lion it seems to refer to. And as those islands abound in spices and drugs, one of them, Machian, might possibly have given name to one of the great medical heroes of the Iliad, Μαχαων. But passing on from those of a smaller kind, however important for their productions, I proceed to the vast island Van Diemen, which the poet next notices under the character of ιπποδαμας, a name intended perhaps to express the endless dangers to which navigation is exposed (ιππος often meaning a ship, and δαμνω) from the multitudes of shoals and breakers which surround that island:

20 Il. 401 Ιπποδαμαντα δ' επειτα καθ' ιππων αϊσσοντα
Προσθεν εθεν φευγοντα μεταφρενον ϋτασε δεξι
Αυταρ ο θυμον αϊσθε και ηρυγεν ως οτε ταυρος
Ηρυγεν ελκομενος Ελικωνιον αμφι ανακτα
Κερων ελκοντων, γαννυται δε τε τοις Ενοσιχθων
Ως αρα τον γ' ερυγοντα λιπ' οστεα θυμος αγηνωρ.

The most remarkable thing in Van Diemen's Land is the animal called kangeroo; and in the lines just quoted, that very name may be traced four or five times over, in syllables certainly disjoined from each other, but in a manner not on that account less conformable to what the poet adopts in other instances, as in those of Τωρ-εκ, Αλεξανδρος, and Moçandon, already adduced. And by the first word of this quotation, ιπποδαμαντα the accusative of ιπποδαμας, the poet seems to have insinuated a similar reference to the name of the island itself, Diemen.

But, not to rest the description of so extensive a country upon this slight evidence, however satisfactory it may be to myself; under the character of Lycaon, in the 21st Iliad, the poet gives another most minute and most interesting account of Van Diemen's Land, and of the kangeroo in particular. By the first part of the name of Λυκαων, there may perhaps be an allusion to the shape of the kangeroo's head, which is somewhat like that of a wolf, λυκος, though of a milder character; but I think the principal allusion intended, is to the black colour of the inhabitants of Van Diemen's Land, ironically implied by the reverse of black, λευκος. And this is probable from the reference which Achilles makes (in line 40 et seq.) to the real negro-race, under the same name of Lycaon, and from the surprise which he expresses at seeing a black race of men rise up in a new latitude and longitude, and come to life again, as it were, in Van Diemen's Land:

21 Il. 55 Η μαλα δη Τρωες μεγαλητορες ωσπερ επεφνον
Λυτις αναστησονται υπο ζοφον ηερoεντος
Οιον δη και σ' ηλθε φυγων υπο νηλεες ημαρ

Λημνον ες ηγαθεην ωεπερημενος· ωδε μιν εσχε
Ποντος αλος ωολιης ο ωολεις αεκοντας ερυκει.

And I take this opportunity of adding, that the two races of Æthiopians (noticed, as being two, in the following lines, and often elsewhere in the classics) seem to me to refer to the Africans and the inhabitants of Van Diemen's Land, and not, instead of the latter, to the (really copper-coloured) aborigines of America:

1 Od. 23 Αιθιοπας τοι διχθα δεδαϊεται εσχατοι ανδρων
Οι μεν δυσομενα Υπεριονος οι δ' ανιοντος.

The latter part of the name Αυκαων has plainly a reference to the first part of the name kangeroo; the whole of which may be seen in the concluding words of the lines last before quoted, αεκοντας ερυκει. But if the reader would run his eye over seventy or eighty lines of the 21st Iliad, beginning with the 60th, he would have his attention drawn repeatedly to the name of a kangeroo, not only by the concluding part of the name of Αυκαων (which for that purpose is occasionally to be added to ερυκει, &c.), but even without the necessity of such an addition, in αεκοντας ερυκει, ερυξει, κακον χροος, μηδ' αγορευε, ιερευετε ταυρες, εϋρροϊς, and, above all, by the use of the word αγορευεν instead of the word ωροσηυδα, generally used in like cases, επεα ωτεροεντ' αγορευεν.

Nor is it to the name of the animal alone that the attention is drawn; its manners also and the principal circumstances of its natural history, are there described in the clearest manner; and we have now the best means of verifying the observations of the poet, by comparing them with the very interesting collection of those

animals in his Majesty's gardens at Kew, where a numerous herd of them is open to the gratification of public curiosity.

Their mode of couching when they are not in motion, is expressed by the word κυψας; their apparent wonder and stupid gazing at objects, by τεθηπως; their mute silence, by Νηπιε, in the 99th line; their very singular manner (practised by the males in particular) of supporting themselves upon their hind-legs, assisted by their tails, and throwing forward their open outspread claws in a threatening attitude, is clearly referred to in the 115th line,

——οδ' αρ' εξετο χειρε τεταασσας
Αμφοτερας——

their mode of attack by striking round with their tails, so that the blows they give would meet a man about the knees; by γενων αιψασθαι, ελλισσετο γενων, and Γενεμαι σ Αχιλευ: and I incline to think it was this remarkable use of their claws and tails by the kangeroos which caused the first discoverers of the island to give it the name it still bears, of Diemen, or Dæmon, or Land of the Devil. The other still more astonishing characteristics of the kangeroos are not forgotten: their manner of moving by successive leaps through the air, is implied by Αλτἀο, repeated in the next line Αλτἐω, and more particularly by the 126th line,

Θρωσκων τις κατα κυμα μελαιναν φριχ' υπαλυξει,

where their very singular sort of undulatory motion is described as resembling that of a fish in the waves of the sea: and I notice, by the way, that the μελαιναν φρικα, mentioned in that line, seems to allude to the large black opossums of Van Diemen's Land, referred

to perhaps before by κηρα μελαιναν, in the 66th line; and perhaps even, nominatim, by the words Πηδασον αιπηεσσαν, of the 87th line. Another striking particularity is that of the female kangeroos carrying their young, alive, in pouches under their breasts, which seems to be implied by the words συ δε φρεσι βαλλεο σησι (94), and still more evidently by the next line,

——επει ουκ' ομογαστριος Εκτορος ειμι,

which plainly intimates that their bellies are not formed like those of other animals. The last circumstance I shall notice, which in fact is the most surprising of all, is the peculiar conformation of the pudendum of the males, in which that is behind which in all other animals lies before, and this seems to be referred to (if the import of the words μηδεα and αιδως be recollected) by the 99th line,

Μη μοι αποινα τιφαυσκεο, μηδ' αγορευε,

and still more manifestly by the 75th line,

Αντι τοι ειμ' ικεταο, διοτρεφες, αιδοιοιο,

the word αντι, from the opposition it implies, evidently alluding to the circumstance remarked.

But besides the very accurate notice, thus taken by the poet, of the kangeroos, the manners of the inhabitants themselves, and the geographical form of Van Diemen's Land, have not been overlooked. The black colour of those inhabitants has already been noticed, and their savage and perhaps cannibal nature seems to be implied by the epithet ανδρόμεοιο, in the 70th line, or perhaps that word may refer merely to their habit of eating their food raw and undressed, a circumstance noticed in 122:

Ενταυθοι νυν κεισο μετ' ιχθυσιν οι σ' ωτειλης
Αιμ' απολιχμησονται ακηδεες—

which seems to allude obliquely to their practice of licking or sucking the blood of fish (noticed by voyagers), and eating them alive.

If I recollect right, the accounts we have of Van Diemen's Land state, that a considerable portion of what has been explored of it, is made up of loose stones and pebbles, and that may be insinuated by the use of the name Λαοθοη, in the 85th line; and (lastly) the words of the 129th line,

——εγω δ' οπιθεν κεραιζων,

most manifestly refer to the two extensive promontories which project like horns at each end of the south side of the country; the notice of which circumstance, coupled with what I have before said of the tools of Vulcan, proves unquestionably that the whole circuit of it was well known to the ancients in the time of Homer.

I have now made mention of most of the distinguished heroes of the Iliad, and of most of its principal incidents, except that which regards the famous Trojan horse, the main subject of my Letters on the ancient Aries; and in so doing I have taken some notice of every considerable portion of land on the face of the globe, exclusive of the rocky barren islands of New Zealand (which could scarcely be unknown to those who knew Van Diemen's Land so well), and Greenland, and Spitzbergen, of which I shall say a few words presently. As to the great body of the ocean, I have already observed, that it was usually considered by the ancients under a threefold division: this, among many other things, is alluded to in a particular

manner, when it is said of Nestor, the hero of England, μετα τριτατοισιν ανασσεν, and further alluded to in the Trident of Neptune,

5 Od. 297 Χερσι τριαιναν ελων,

the ocean being in fact separated (by the two great capes of Africa and America, and by Van Diemen's Land) into three several parts, the Pacific, the Atlantic, and the Erythræan Sea. And this threefold division of the ocean gives the third meaning of the gem of the three Graces; the first being merely an exhibition of what is elegant and beautiful, in the form of the female sex, as seen in three varied attitudes: the second, referring to the Mediterranean Sea, of which I gave an explanation in the first chapter; and the third, referring to the entire ocean, which, if viewed from north below to south above, as before, has the Pacific represented in the person of Euphrosyne; the Erythræan by Thalia; and the Atlantic by Aglaie, her hand pointing to the neighbourhood of the Andes mountains of America; the great vase at her side being the great gulf of Hudson's Bay: the Ionic column, by the side of Euphrosyne, being all the continent of America, except the part south of the river Plate, which part forms the ewer on the top of the column, and as such, by a reference to ευρυς, πλατυς, contains an allusion to the name of that river; and I would here remark, by the way, that the figure of a cat in the corner of an old picture of the three Graces, in the possession of Mr. Hope, seems to me to be the painter's indication of Cathay, or China, which forms the western border of the portion of sea above allotted to Euphrosyne.

It might be imagined that, now that I have shewn the ancients, in the time of Homer, to have been acquainted with every part of

the terraqueous globe which is known to the moderns, I should have nothing more to say; and at this point I content myself for the present to rest: but having stated, in my Notes upon Andalusia, that the ancients knew much more of the interior of Africa, and of the tracts within the Arctic circle, than we do; I would observe, as to the first, that the 11th book of the Odyssey contains, in fact, an account of an expedition of Ulysses (representing the English) from the west coast of Africa to the east, that is, till he arrives πουτον επ' ιχθυοεντα, viz. the Arabian Gulf, the sea that resembles a fish in shape, with its forked tail at the isthmus of Sucz, (not at the sea which contains fish, for what sea does not?) and the beautiful engraving, which is given in the Treatise on the Worship of Priapus, of a fish spouting out water from its mouth (alluding to the embouchure at the Straits of Babelmandeb), with a hooded serpent underneath it (representing the river Nile, and the plague with which it is infested), has a reference to that gulf. But, to speak of the expedition in question, the 11th Odyssey conducts Ulysses εν ἀιδω, the meaning of which term, as applied to Africa, I have repeatedly explained; but all that I shall say of the journey at present (and, it will itself appear sufficiently extraordinary, to affect to rectify the errors of modern maps of Africa, by a reference to Homer) is, that the city of Tombuctoo, or Tombu, lies in the latitude of Cape Verd, and in the meridian of Gibraltar, that is, seven or eight degrees distant from the spot where these maps place it.

As to the tracts within the Arctic circle, the 12th Odyssey not only enlarges much upon them, and the moveable ice-islands they contain, under the figure of πλαγκτας βες ηελιοιο (those islands being called

βοες, from βας, ταυρος, a mountain; and fabled to belong to the sun, because they are put in motion by the influence of the sun, on his approaching the solstice), but it lays down clear details of a north-east passage from the Atlantic to the Pacific. In exploring such a passage, it is evident that Greenland, Spitzbergen, and Nova Zemla must have become well known; and that such a passage has been made is most certain. Common tradition affords some evidence of it; but the best evidence exists in the very minute details by which the method of navigating, and the precise course to be steered, are laid down, not in Homer only but in many other of the classics, Greek and Latin, in prose and in poetry. But as to what is to be found upon it in Homer, Ulysses (who, it is once more to be observed, represents England) is told by Teiresias, that, notwithstanding all his past labours, he must, before they would come to their end, continue voyaging,

11 Od. 120 Εισοκε τις αφικηαι οι εκ ισασι θαλασσαν
Ανερες ουδε θ' αλεσσι μεμιγμενον ειδαρ εδουσιν
Ουδ' αρα τοι γ' ισασι νεας φοινικοπαρηις
Ουδ' ευηρε' ερετμα—

that is, till he came to the ice, which is well known to free itself from the salt of the sea; and does not admit (or at least offers great difficulties to) the navigation of ships and boats: in the 12th Odyssey that passage is accordingly effected by Ulysses, though the circumstances attendant on it cause him to exclaim,

Οικτιστον δη κεινο εμοις ιδον οφθαλμοισι
Παντων οσσ' εμογησα πορους αλος εξερεεινων.

Whether it will ever be my lot to explain that book of the Odyssey, or the one that precedes it, is uncertain; indeed there are various subjects, now buried under the mysteries of ancient fable, which are of far greater importance than those, and are therefore deserving of an earlier investigation: if it be true, for instance, as I have elsewhere said, that the knowledge of the ancients in astronomy surpassed ours toto cœlo, it might be above all things, perhaps, desirable, that due proof should be adduced of such their superiority in that science: but before I give my friends the trouble of reading any further researches of mine, except a supplement to the Notes upon Andalusia, and two Letters upon the ancient Aries, I must have very clear evidence that my past endeavours have obtained their approbation.

THE END.

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